Edgar Allan Poe

SELECTED TALES AND POEMS

Edgar Allan Poe

WITH A BIOGRAPHICAL
INTRODUCTION BY
HERVEY ALLEN

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Introduction

BY HERVEY ALLEN

Edgar Allan Poe was born in Boston, on January 19, 1809, the son of poverty-stricken actors, David and Elizabeth (born Arnold) Poe. His parents were then filling an engagement in a Boston theatre, and the appearances of both, together with their sojourns in various places during their wandering careers, are to be plainly traced in the playbills of the time.

The first Poes came to America about 1739. Their line is distinctly traced back to Dring in the Parish of Kildallen, County Cavan, Ireland. The immediate paternal ancestors of the poet landed at Newcastle, Delaware, in 1748 or a little earlier. These were John Poe and his wife Jane McBride Poe, who went to settle in eastern Pennsylvania. This couple had ten children in their family, among them one David, who was the grandfather of the poet. David Poe married Elizabeth Cairnes, also of Scotch-Irish ancestry, then living in Lancaster, Pennsylvania, whence, sometime prior to the outbreak of the American Revolution, they moved to Baltimore.

David Poe and his wife took the patriot side in the Revolution. David was active in driving the Tories out of Baltimore and was local purchasing agent of military supplies for the Revolutionary Army. He is said to have been of considerable aid to Lafayette during the Virginia and Southern campaigns, and for this patriotic activity he received the courtesy title of "General." His wife Elizabeth took an active part in making clothes for the Continental Army. David and Elizabeth Poe had seven children, David, the eldest son, becoming the father of the poet. Two sisters of David, Eliza Poe (afterward Mrs. Henry Herring) and Maria Poe (later Mrs. William Clemm), enter into the story of the poet's life, the latter particularly, as she became his mother-in-law in addition to being his aunt.

Young David Poe was destined for the law, but, contrary to the wishes of his family, he left his native city to go on the stage. His first professional appearance

took place at Charleston, S. C., in December, 1803. A dramatic notice of this performance in a local paper describes him as being extremely diffident:

". . . his voice seems to be clear, melodious and variable; what its compass may be can only be shown when he acts unrestrained by timidity. . . . His size is of that pitch well fitted for general action if his talents should be suited to sock and buskin. . . ." No pictures of him are known to exist. His histrionic powers were at best very limited. He continued to play in minor parts in various Southern cities and in January, 1806, married Elizabeth Arnold Hopkins, a childless young widow, whose husband had died but a few months before.

Mrs. Poe had been born in England in the spring of 1787, the daughter of Henry Arnold and Elizabeth Arnold (born Smith), both actors at the Covent Garden Theatre Royal, London. Henry Arnold died apparently about 1793. His widow continued to support herself and her child by acting and singing, and in 1796, taking her young daughter with her, she came to America and landed in Boston. Mrs. Arnold continued her professional career in America, at first with some success. Either immediately before, or just after arriving in the United States, however, she married a second time, one Charles Tubbs, an Englishman of minor parts and character. The couple continued to act, sing, and dance in various cities throughout the eastern seaboard, and the young Miss Arnold was soon noticed on the playbills appearing in childish roles as a member of the various troupes to which her family belonged. Mr. and Mrs. Tubbs disappeared from view about 1798, but the career of Elizabeth Arnold, Poe's mother, can be traced accurately by various show bills and notices in the newspapers of the different cities in which she played until her death in 1811. It was during her wanderings as an actress that she married C. D. Hopkins, himself an actor, in August, 1802. Hopkins died three years later, and in 1806, as previously noted, his widow was married to David Poe.

The couple continued to play together but with very minor success. They had three children: William Henry Leonard born in Boston in 1807, Edgar born in Boston in 1809, and Rosalie at Norfolk, Va., probably in December, 1810. Due to their poverty, which was always extreme, the first child, Henry, had been left in the care of his grandparents in Baltimore shortly after his birth. Edgar was born while his parents were filling an engagement at the Boston Theatre. In the summer of 1809 the Poes went to New York, where David Poe either died or deserted his wife. Mrs. Poe was left with the infant Edgar and some time afterward gave birth to a daughter. A suspicion was afterwards thrown on the paternity of this last child and on the reputation of Mrs. Poe, which played an unfortunate part in the lives of her children. It is safe to say that it was unjust.

From 1810 on, Mrs. Poe continued, although in failing health, to appear in various roles in Norfolk, Va., Charleston, S. C., and Richmond. In the winter of 1811 she was overtaken by a fatal illness and died on December 8th in circumstances of great misery and poverty at the house of a Scotch milliner in Richmond. She was buried in the churchyard of St. John's Episcopal Church in that city two days later, but not without some pious opposition.

Two of her three children, Edgar

and Rosalie, were with her at the time of her death and were cared for by charitable persons. Edgar, then about two years old, was taken into the home of John Allan, a Scotch merchant in fairly prosperous circumstances, while the infant Rosalie was given shelter by a Mr. and Mrs. William Mackenzie. The Allans and Mackenzies were close friends and neighbors. The children remained in these households, and the circumstances of their fostering were, as time went on, equivalent to adoption.

Frances Keeling Valentine Allan, the wife of the Scotch merchant who had given shelter to the "infant orphan Edgar Poe," was a childless woman who had been married for some years. The child Edgar appears to have been a bright and attractive little boy, and despite some reluctance on the part of Mr. Allan, he was soon ensconced as a permanent member of the household. Although there is some evidence of an attempt on the part of paternal relatives in Baltimore to assert their interest in the child, the young boy remained as the foster-son of John Allan in Richmond, where he was early put to a school kept by a Scotch dame and apparently later to one William Irwin, a local schoolmaster. There is every evidence that his early years of childhood were spent in happy and comfortable surroundings. Mrs. Allan and her maiden sister, Nancy Valentine, who resided in the same household, were peculiarly fond of their "pet." He seems, indeed, to have been somewhat overdressed and spoiled as a very little boy, a propensity on the part of the women which the foster-father tried to offset by occasional but probably well-timed severity.

In 1815 the family sailed for England on the Ship "Lothair," taking Edgar with them. After a brief stay in London they visited Scotch relatives, the Galts, Allans, and Fowlds, at Kilmarnock, Irvine, and other places about Ayrshire. A journey was made to Glasgow and then back to London in the late fall of 1815 when Edgar was sent back to Scotland at Irvine. There for a short time he attended the Grammar School. By 1816, however, he was back in London where his foster-father was endeavoring to build up a branch of his Richmond firm, Ellis and Allan, by trading in tobacco and general merchandise. The family resided at Southampton Row, Russell Square, while the young Edgar was sent to a boarding school kept by the Misses Dubourgs at 146 Sloane Street, Chelsea. He remained there until the summer of 1817. In the fall of that year he was entered at the Manor House School of the Rev. Mr. John Bransby at Stoke Newington, then a suburb of London. At this place he remained until some time in the spring of 1820 when he was withdrawn to return to America. The young Poe's memories of his five years' stay in Scotland and England were exceedingly vivid and continued to furnish him recollections for the remainder of his life. He seems to have been a precocious and somewhat lordly young gentleman. A curious and vivid reminiscence of these early school days in England remains in his story of "William Wilson." It is significant of his relations with his foster-parents that the bills for his English schooling are rendered for Master Allan. There can be little doubt that at this time Mr. Allan regarded him as a son. Other evidence is not lacking.

John Allan's business ventures in London had been unfortunate. He returned to the United States, arriving in Richmond in August, 1820, considerably embarrassed, a condition in which his partner Charles Ellis was also involved. Assignments of real estate were eventually made to satisfy creditors. The life of the Allan family, however, continued to be comfortable. Edgar was sent to an Academy kept by William Burke, later by Joseph H. Clarke, and attended by the sons of the best families in Richmond. At school the young Poe excelled in languages, oratory, amateur theatricals, and attained a notable prowess in swimming. He appears to have attracted the attention of his masters and elders by his brilliance and to have been well liked but somewhat aloof from most of his playmates. At a very youthful age he began to write poetry, his first verses dating from his early teens. About 1823 he became intimate in the home of a schoolmate, Robert Stanard, whose mother, Jane Stith Stanard, took a tender interest in the brilliant young boy, an affection which was ardently and romantically returned. It was to this lady that Poe afterwards addressed his poem "To Helen," beginning

"Helen, thy beauty is to me"

Mrs. Stanard soon went mad and died. The tragedy was undoubtedly taken to heart by Poe to whom it came as a great blow shocking him significantly. He is said on somewhat questionable authority to have haunted her grave in the lonely cemetery by night. There is no doubt that he continued to cherish her memory as long as he lived.

Be that as it may, however, by 1824 the young poet who had been addressing the girls of a neighboring female academy in juvenile lyrics found himself fully embarked upon the troubled waters of a more adult life. Mrs. Stanard had died; his foster-father John Allan was in precarious financial straits; Mrs. Allan's health was rapidly failing; and there was domestic dissension of the most serious kind in the household. John Allan had from time to time indulged in extra-marital relations. Some of his natural children were then living in Richmond and the knowledge of this in one way or another seems to have become known to his wife. Her sorrow was great. During the visit of Lafayette to Richmond in 1824 young Poe, who was an officer in a cadet company, acted as an escort to the old General. This gave him a new sense of his own dignity and importance and at the same time he appears in some of his contacts about the town with more adult companions to have learned of his foster-father's mode of life. At home Edgar took the part of his mother, and a quarrel, which through various ramifications lasted for upwards of a decade, now took place between Poe and John Allan.

The situation was peculiarly exasperating to all concerned and the conflict dramatic.

Mr. Allan, it appears, had at the time of the death of Mrs. David Poe come into the possession of some of her correspondence. What was in these letters no one will ever know as they were afterwards destroyed by Mrs. Clemm at the request of Poe himself. There may have been some compromising matter in them. At any rate, in order to insure Edgar's silence as to his own affairs, Mr. Allan wrote a letter

to William Henry Leonard Poe in Baltimore, complaining of Edgar in vague terms accusing him of ingratitude, and attacking the legitimacy of the boy's sister Rosalie. The effect of this letter, and there may have been others, was evidently very disturbing to both the sons of Elizabeth Poe. Certainly it must have drawn the lines much tighter in the Allan household in Richmond. Three years later we find Henry in Baltimore publishing a poem entitled "In a Pocket Book," which shows every indication that the doubts about his sister's legitimacy had gone home.

Rosalie Poe about this time began to show distinct signs of arrested development. She never fully matured, and though she continued to be cherished as a daughter by the Mackenzies who had first sheltered her, she remained at best a sorrowful reminder of the past to her brother Edgar. She outlived him by many years, finally dying in a charitable institution in Washington, D. C.

The death of Mrs. Stanard, the financial troubles and consequent irritability of John Allan, the disputes and counter charges in the household, and his own doubtful position there—for he had never been adopted and his dependence on charity was constantly reiterated—all of this proved an uneasy background for a young and ambitious poet. In addition there are indications that Mr. Allan as a practical Scotchman had little or no sympathy for his foster-son's ambitions in the realm of literature.

In 1825 Mr. Allan's financial straits were amply relieved by the inheritance from his uncle William Galt of a large fortune. He found himself in short, a very wealthy man. The whole scale of living of the family now changed to a method of life consonant with their better condition. A new house of considerable pretension was purchased, and in this large and comfortable mansion, situated at Fifth and Main Streets in the City of Richmond, a round of entertainments and social functions began despite the failing health of its mistress. Poe accompanied the family to the new house. His foster-father withdrew him from Mr. Clarke's Academy and had him prepared for the University of Virginia which under the patronage of Thomas Jefferson had but recently opened its doors.

On a street nearby lived a little girl by the name of Sarah Elmira Royster. Poe frequented her parlor where they sang, and drew pictures. Elmira played the piano while Edgar accompanied her on the flute, or they walked in the gardens close at hand. Henry Poe is known to have visited his brother in Richmond about this time and to have accompanied Edgar to the Roysters. Before Edgar left for the University he was engaged to Elmira. The affair, however, was not made known to the adults of either household.

In February, 1826, Edgar A. Poe matriculated at the University of Virginia. He was then only a little more than seventeen, but his manhood may be said to have begun.

His position at the University was a precarious one. As the "son" of a wealthy man he had a great deal of credit and Poe himself was prone to live up to the reputation. On the other hand his foster-father appears even at this time to have been so alienated from his ward that he provided him with considerably less than the amount necessary to pay his way. The young

student made a rather brilliant record in his studies but also fell in with a somewhat fast set of youths. In order to maintain his position he began to play heavily; lost, and used his credit with local shopkeepers recklessly. It is at this time also that we first hear of his drinking. The effects of a very little alcohol on Poe's constitution were devastating. He appears to have been a brilliant, but rather eccentric and decidedly nervous youth. Another cause of strain at this period was the unhappy "progress" of his love affair. Mr. and Mrs. Royster were evidently aware of the fact that young Poe was no longer regarded as an heir by his foster-father. They had, of course, soon learned of his love affair with their daughter and now brought pressure to break off the match. Poe's letters to his sweetheart were intercepted; Elmira was forbidden to write; the attentions of an eligible young bachelor, A. Barrett Shelton, were pressed upon her, and she was finally sent away for a while into safe keeping. In the meantime Mr. Allan was informed of the financial difficulties of his ward whose indebtedness is said to have totalled $2500. His anger became extreme, and, upon the return of Poe to Richmond to spend the Christmas holidays of 1826, he was advised by his guardian that he could not return to the University.

The opening weeks of 1827 were spent in Richmond in the most strained relation between young Poe and Mr. Allan. Poe's career at the University had no doubt been very unsatisfactory. On the other hand Mr. Allan's anger was implacable and extreme. He refused to pay any of his ward's debts of honor, or any other debts, thereby reducing the proud spirit of the youngster whom he had raised as his son to despair. The young Poe was pressed by warrants. His foster-father used the opportunity to insist upon his reading law and abandoning all literary ambitions. On this rock apparently they finally split. A violent quarrel took place between them in March, 1827, at the conclusion of which the young poet dashed into the street and went to an inn whence he wrote demanding his trunk, personal belongings and clothes. Several letters passed between the two without a reconciliation being effected. Their mutual grievances were rehearsed and Poe finally concluded, despite his utter destitution, to work his way North to Boston, then the literary capital of the United States. Mr. Allan it appears tried to interfere, but his wife and her sister seem to have supplied Poe secretly with a small sum of money by means of one of the slaves before the young man set out on his travels.

Under the assumed name of Henri Le Rennét he left Richmond with one companion, Ebenezer Burling, and reached Norfolk, Va. Here Burling left him while Poe went by ship to Boston where he arrived almost penniless some time in April, 1827. He did not, as has so often been asserted, ever by himself, go abroad. The dates of his known whereabouts taken from letters and documents at this time definitely preclude even the possibility of a European trip.

In Boston there is some obscure evidence that Poe attempted to support himself by writing for a newspaper. It is certain, however, that while in Boston

during the spring and summer of 1827 he made friends with a young printer, one Calvin F. S. Thomas then newly embarked in the trade, and prevailed on him to print a volume of verse, *Tamerlane and Other Poems.* The printer does not appear to have known Poe by any but an assumed name. The title page of the little volume proclaimed the work to be "By A Bostonian." The bulk of it, probably due to Poe's inability to recompense the printer, was apparently destroyed or suffered to lie in neglect. Only a few copies of it got into circulation and only two obscure notices appeared. Poe himself seems to have secured scarcely some for personal use. In the meantime the author of this unknown but now famous little volume was reduced to the greatest extremity. Totally without means and too proud or unable to appeal to Richmond, he finally as a desperate measure enlisted in the United States Army on May 26, 1827, under the assumed name of Edgar A. Perry. He was assigned to Battery "H" of the First U. S. Artillery and spent the summer of 1827 in the barracks of Fort Independence, Boston Harbor. At the end of October his regiment was ordered to Fort Moultrie, Charleston, S. C.

The ensuing two and a half years form a curious interlude in the life of a poet. Poe spent the time between November, 1827, and December, 1828, doing garrison duty as an enlisted man at Ft. Moultrie, S. C. The fort was located on Sullivan's Island at the mouth of the harbor. The young soldier had a good deal of spare time on his hands which was evidently spent in wandering along the beaches, writing poetry, and reading. His military duties were light and wholly clerical, as he had soon been noticed by his officers better fitted for office work than for practice at the great-guns. Of this period, and of his doings and imaginings, the best record is the "Gold Bug," written many years later, but replete with exact local color and scenes. Poe's duties evidently brought him into close contact with his officers. He was steady, sober, and intelligent; and promotion ensued. We soon find him listed as an "artificer," the first step out of the ranks. He himself, however, felt that his life was being wasted and some time in 1828 correspondence was resumed with his foster-father in Richmond, the purport of which was a request for reconciliation and a return to civil life. Although Poe's letters were touching, appealing, and penitent, his guardian was obstinate and the youth remained at his post until December, 1828, when his regiment was ordered to Fortress Monroe, Virginia.

Seeing that his guardian would not consent to having him return home, he now conceived the idea of entering West Point. Some of the officers of his regiment, a surgeon in particular, became interested, and influence was brought to bear on John Allan. On January 1, 1829, Poe, still serving under the name of Perry, was promoted to Sergeant-Major of his regiment, the highest rank open to an enlisted man. His letters home became more insistent and to them were now added the prayers of Mrs. Allan, who was dying. She desired to see her "dear boy" before she expired. Strange as it may seem, John Allan remained firm until the very last. He finally sent for his foster-son, then only a few miles away from Richmond,

student body at the Academy had subscribed.

In February, 1831, he went to New York. He was penniless, illy clad, and nearly died of a "cold" complicated by internal ear trouble, after reaching the city.

Forced to eat humble pie he again appealed to his guardian, but in vain. He remained in New York long enough to see his third volume off the press. It was entitled *Poems, Second Edition,* and contained a preface addressed to "Dear B.," a person unknown, in which some of the young author's critical opinions, largely taken from Coleridge, were first set forth.

After attempting abortively to obtain letters of introduction to Lafayette from Col. Thayer, the Superintendent at West Point, in order to join the Polish patriots then revolting against Russia, Poe left New York and journeyed by way of Philadelphia to Baltimore. He arrived in the latter city some time about the end of March, 1831, and again took up his residence at Mechanics Row, Milk Street, with his aunt Maria Clemm and her daughter Virginia. His brother Henry was then in ill health, "given over to drink," and dying. The next four years were spent in Baltimore under conditions of extreme poverty. Poe was still obscure and his doings for much of the time are very vague. A few facts, however, can be certainly glimpsed.

During most of the Baltimore period Poe must have followed the life of a recluse. He now began to turn his attention to prose and was able to place a few stories with a Philadelphia publication. His brother Henry died in August, 1831. Edgar continued to live with the Clemms. The household was poverty stricken, he himself was not in very good health part of the time. What the family lived on is not clear. Attempts were made to interest Mr. Allan once more in his behalf but in vain. No relief came from Richmond except upon one occasion when on account of a debt contracted by his brother Henry, Edgar was in danger of being imprisoned. Mr. Allan sent a belated response which was the last that Poe ever received from him. Poe is known to have paid ardent attention to Mary Devereaux, a young girl who lived close by. He was refused, and horsewhipped the girl's uncle. At this time he also frequented the houses of his relatives, the Poes, and Herrings, especially the latter. It was then, too that he was hard at work perfecting his art as a writer of short stories, and upon his only drama, "Politian."

In October, 1833, he competed for a prize of $50 offered for the best short story submitted to a Baltimore paper, *The Saturday Visitor.* The prize was awarded by a committee of well known citizens to Poe's "The Manuscript Found in a Bottle." It was his first notable success and marks his emergence into fame. The cash was grateful to his necessity, but a more important effect of the contest was the help given to the poverty stricken young poet by John P. Kennedy, a gentleman of Baltimore of considerable means, a kind heart, and a writer of parts himself. Mr. Kennedy by various timely acts of charity and influence set Poe upon the way to fame. He, Kennedy, enabled Poe to place some of his stories and introduced him to Thomas White, the editor of the Southern Literary Mes-

senger, published in Richmond, Va. Poe now began to contribute reviews, and short stories to that periodical and was finally invited in 1835 to come to Richmond as an assistant editor. In the meanwhile Mr. Allan had died, in 1834, and there was no mention of Poe in his will. Two ill-advised trips to Richmond by Poe himself between 1832 and 1834 had only succeeded in further estranging his former guardian and the Allan family. They remained embittered to the last. In July, 1835, Poe left Baltimore to take up his new editorial duties in Richmond.

As an editor, considered purely from the aspect of the desk and chair, Poe was a decided success. Subscriptions began to mount for the *Southern Literary Messenger*. Mr. White might well have been satisfied. He was a kindly man and well disposed. It is significant of Poe's inability to let stimulants alone that within a few weeks after arriving in Richmond he found himself discharged. He returned to Baltimore and there married secretly on September 22, 1835, his first cousin Virginia Clemm. She was only about thirteen years old at the time and the secret marriage was caused by the opposition of relatives to so early a union. Poe now applied again to Mr. White with promises to abstain, and was reinstated in his old position upon good behavior and with a fatherly warning. Mrs. Clemm and her daughter Virginia followed Poe to Richmond and took up their residence with him in a boarding house on Capitol Square.

Poe remained in Richmond as assistant editor to Mr. White on the *Southern Literary Messenger* from the autumn of 1835 to January, 1837. During his connection with the paper its circulation increased from 700 to 3500. It attracted national attention, and it is safe to say it was initially due to Poe that it became the most influential periodical of the South. Its reputation was afterward maintained and increased by other men of considerable journalistic ability.

The task of the young editor ranged from purely hack work of a frankly journalistic nature to contributions to literature. He wrote poems, book reviews, general and particular literary criticism, and short stories both serial and complete. The book reviews varied from comment on Coleridge's *Recollections* to references about others such as *Mrs. Sigourney's Letters to Young Ladies,* in short from well reasoned and often trenchant critiques to mere notices with a slight critical comment. Some of the poems which had previously appeared in the volumes of poetry already alluded to were republished considerably revised. This was following out a policy of more or less constant revision and republishing in redacted form which Poe continued throughout his career. Among the most notable of the new poems to appear at this time were "To Helen," "Irene," or the "Sleeper," "Israfel," and "Zante."

The general tone of literary criticism in the United States at the time Poe began to write for the *Southern Literary Messenger* was either perfunctory, fulsome, or dull. The comment of the young man in Richmond was interesting, disturbing and refreshing. His frequent severity elicited reply and remark, and though he aroused antagonism in some quarters, his presence on the scene and the trenchancy of his

style became more and more evident. A number of the stories which Poe had prepared for "Tales of the Folio Club" in Baltimore before receiving the *Saturday Visitor Prize,* he now published in the *Messenger.* Such stories as "Metzengerstein" attracted considerable notice, as they well might, and added not a little to his reputation. In some of them a marked morbidity was even then noted and deprecated. Such deprecatory comment, however, did not prevent their unique fascination from being felt. Under the title of "Pinakidia" the young editor also published at this time a collection of curious gleanings covering a wide field of interest which were taken from his commonplace book. Many of these he used again later in the *Democratic Review* under the title of "Marginalia."

Poe was described about this time as being "graceful, and with dark, curling hair and magnificent eyes, wearing a Byron collar and looking every inch a poet." The earliest known portrait of him dates from his early days on the *Messenger* and shows him with sideburns and a slightly sardonic cast of countenance for so young a man. Even at this date he was evidently somewhat fragile and delicate. His complexion which later became quite sallow is described as having been olive.

Of his private affairs the most important event of the Richmond epoch was his second marriage to his cousin Virginia. The reasons for this appear to be sufficiently obvious. The first marriage in Baltimore had been clandestine with Mrs. Clemm as the only witness. It had been opposed by influential relatives and had never been made public. All explanations were obviated by a second marriage in public nothing was said about the first affair, and on May 16, 1830, a marriage bond was signed in the Hustings Court of the City of Richmond which described Virginia Clemm as twenty-one years old. She was, as a matter of fact, less than fourteen years of age at the time, and appeared to be a child. The wedding took place in a boarding house kept by a Mrs. Yarrington, in the company of friends, a Presbyterian divine by the name of Amasa Converse officiating After a simple ceremony the couple left for their honeymoon which was spent at Petersburg, Virginia, at the house of a Mr. Hiram Haines, editor of the local paper. Poe was back in Richmond before the end of May, 1836, at his desk on the *Messenger.* Mr. White had promised him an increase of salary later on.

After his marriage, indeed for some time before, the poet's correspondence with relatives and friends shows that he was desirous of setting up housekeeping. The plan followed was to solicit funds for Mrs. Clemm and Virginia in order to establish a boarding house. Although some small aid, "loans," were obtained, the scheme fell through, and the little family moved to a cheap tenement on Seventh Street, where they seem to have remained until the end of their stay in Richmond.

Poe continued his editorial work and from his observation, experience, and ambition began to evolve in his mind a scheme of which the beginnings can be traced back to Baltimore. It was his hope to establish and to be the editor of a great national literary magazine. That Poe was one of the first men in America to understand the possibilities

of modern journalism from a magazine standpoint there can be no doubt. From then on until the end of his story it was the darling scheme of his life. Misfortune and his own personality, rather than the theories of journalism which he entertained, were responsible for his failure to realize his ambition.

He now began to think of going North to establish the new publication, a move which his growing reputation and the constantly increasing friction with his editor-in-chief served to hasten. Poe was brilliant but unsuited to work in a subordinate capacity. Mr. White in all justice must be said to have been patient. He was, however, patronized upon occasions by his versatile young editor, and there are also indications that in the fall of 1836 Poe had once more fallen from grace, and in spite of his well-meant promises to White, was again resorting from time to time to the bottle. In addition to this he seems to have been restless. Taking advantage of contacts which he had made by correspondence in New York with such men as Professor Charles Anthon, John K. Paulding, the Harper Brothers, and others, he decided to remove to that city.

Consequently in January, 1837, he wound up his affairs with the *Southern Literary Messenger* and Mr. White, and taking his family with him left for New York. They appear to have arrived there some time about the end of February, 1837, and to have taken lodgings at the corner of Sixth Avenue and Waverly Place, sharing a floor with one William Gowans, a bookseller, who was of considerable service to Poe.

Before leaving Richmond, in the summer of 1836, Poe had made some attempt to have the stories comprising the "Tales of the Folio Club" published in volume form. The manuscripts had been left originally with Carey and Lea in Philadelphia who kept them for some time under consideration but had finally returned them, minus one story, to the author in February, 1836. Poe then mailed to J. K. Paulding in New York who submitted them to Harpers. The result was another refusal. Paulding had written to Poe, however, when he returned the stories, suggesting a long tale in two volumes, a very popular format. Out of this suggestion had grown a long story of adventure, shipwreck, and horrible suffering in the then unknown southern hemisphere. It was called *The Narrative of Arthur Gordon Pym* and was finally accepted by Harpers, who published it in 1838 in the United States. Wiley and Putnam produced an edition in England where it was later pirated. This was Poe's first book of prose although his fourth bound volume, three volumes of poetry having preceded it. The story appeared serially in the *Southern Literary Messenger* even after Poe had severed his editorial connection. It purported to be written by Arthur Gordon Pym himself and the real author was mentioned only in the preface. The type of adventure story which *The Narrative of Arthur Gordon Pym* closely followed was popular at the time. Poe merely allowed his imagination to deal with familiar material found in such books as *The Mutiny of the Bounty*, Morell's *Narrative of Four Voyages to the Pacific,* and the like. His immediate interest in the Antarctic seems to have arisen from the preparation then being made by one J. N. Reynolds for a government expedition to

those parts. Nathaniel Hawthorne was also interested in the same scheme, which, however, came to nothing. The success of the book was small and brought the author very little fame and less cash.

A short while after arriving in New York, Poe, Virginia and Mrs. Clemm moved to a small house at 13½ Carmine Street, where Mrs. Clemm took boarders in order to make a living. Poe was receiving near nothing at all. It was a period of financial panic and literary work was almost impossible to obtain. The Poes were accompanied to their new domicile by the bookseller Gowans who seems to have introduced the poet to a number of literary people but with small result. The poverty of the family was now extreme. Despite this, nevertheless, Poe continued to write. The chief items which can be traced to this first rather brief sojourn in New York are a review of *Arbia Petraea* in the *New York Review,* edited by Dr. Hawks, "Siope—a Fable," published in the *Baltimore Book* in 1839, and a tale called "Von Jung, the Mystic," which appeared in the *American Monthly Magazine* for June, 1837.

The plans for starting a magazine of his own would at that time, owing to the financial depression, have met no response. Poe, indeed, was unable to obtain even a minor editorial position or sufficient hack work to enable him to exist. His doings at this time must forever remain somewhat obscure. Probably through Gowans he was thrown into contact with James Pedder, an Englishman of almost neglible literary ability but a kindly man. Pedder about this time was engaged in establishing for himself magazine connections in Philadelphia, where his sisters resided. Through him it seems quite likely that Poe was induced to leave New York and to move to Philadelphia, then the great publishing center of the United States. At any rate we find him in Philadelphia about the end of August, 1838, boarding together with his family and James Pedder at a lodging house kept by the sisters of the Englishman on Twelfth Street, a little above Mulberry (Arch). Poe was soon definitely engaged upon two literary projects, the editing of a text book on Conchology and the now long deferred publication of his collected tales.

Shortly after the arrival in Philadelphia Poe moved nearer the downtown publishing and engraving shops to a house at Fourth and Arch (then Mulberry) where he continued to reside until September 4, 1838. He was now engaged in editing *The Conchologists First Book, or a System of Testaceous Malacology,* a school text to which he lent his name. It was purely a piece of hack work and has nothing to do with the creative or artistic writings of Poe. Among collectors the volume is now much sought after. At least nine editions are known to exist, the first was published in April, 1837, by Haswell, Barrington and Haswell. Poe wrote the preface and the introduction, and was assisted in his arrangement of the text and illustrations by a Mr. Isaac Lee and Professor Thomas Wyatt. Bergman, De Blainville, and Parkinson are quoted, and Cuvier heavily drawn upon. The beautifully engraved plates of shells were pirated from *The Conchologists Text Book,* a work by an Englishman, Captain Thomas Brown, to whom no credit was given. Poe was afterwards

attacked for this and accused of plagiarism. The truth is that the custom of pirating material for school texts was then almost universal and very little blame can be really laid upon Poe. He received $50 for the use of his name as editor. In the series of Poe's bound works this is the fifth.

This school text was merely a financial transaction. Poe now turned his attention to publishing his short stories. Arrangement was made to bring out his collected tales under the title of *Tales of the Grotesque and Arabesque* in two thin volumes. They were published in December, 1839, by Lea and Blanchard of Philadelphia. The title page bore the date 1840. The author received no royalty for his work but only a few copies to distribute to his friends. The publisher assumed the risk, not a very good one, for the volumes sold very slowly. There were fourteen stories in the first volume and ten in the second, which total comprised all the tales published up to that time by the author and "Why the Little Frenchman Wears His Hand in a Sling," not appearing till later. This was Poe's sixth venture with a bound work, none of which had been to any extent successful from a financial standpoint.

In the meantime Poe had secured a position with William E. Burton, the publisher of *Burton's Gentleman's Magazine.* Mr. Burton was an Englishman, an actor at his best in broad farce, a theatre manager, and a journalist. To this magazine Poe contributed book reviews, articles on sport, at least five notable tales and a few poems, "To Ianthe in Heaven" being the most notable of the latter. It was in Burton's that "The Fall of the House of Usher," "William Wilson," and "Morella" appeared. At the same time Poe was in correspondence with several literary figures among whom Washington Irving was the most prominent.

Poe's connection with Burton did not last long. There was considerable friction between the two. At one time Poe withdrew but was prevailed on to return. His salary was small, his work uncongenial, and somewhat spasmodic. He was again in ill health whether due in part to the use of stimulants is not certain. At any rate he and Mr. Burton could not agree. The latter sold his magazine to George Rex Graham in October, 1840, and Poe was retained by the new editor, one of the most able journalists of the time. Owing to ill health Poe did not assume his duties on the new magazine, *Graham's,* until January, 1841, when traces of his pen are plainly evident on its pages.

He was then living in a little brick house at the junction of Coates Street and Fairmont Drive, Philadelphia, where he had moved, probably in the fall of 1839. It was from this dwelling that he issued in the fall of 1840 his "Prospectus of the Penn Magazine, a Monthly Literary Journal to be edited and published in the city of Philadelphia by Edgar A. Poe." In this prospectus Poe's theories of a magazine are made quite clear. He hoped to receive enough subscriptions to provide funds to launch the undertaking. A considerable number of persons subscribed but the affairs of the prospective editor were in such a condition that he was forced to abandon his plan in order to take a salaried position with Mr. Graham. *The Penn Magazine* was consequently de-

ferred while Poe took a desk with Mr. Graham at $800 a year.

The success of *Graham's Magazine* was phenomenal. The subscriptions rose from 5000 to 40,000 in about eighteen months, the increase being due to Poe's able editing, to the number of articles and poems secured by his soliciting notable writers to contribute, and to the policy of Mr. Graham who was lavish in his illustrations and very generous in his fees to authors.

The period of Poe's association with Mr. Graham which lasted from January, 1841, to April, 1842, was the most financially easy period in his life. His earnings were small, but sufficient to keep him and his family in some comfort. It was at this time that he developed the tale of ratiocination and published "The Murders in the Rue Morgue" and other stories of crime and its detection. He became also interested in cryptograms and their solution, and in 1842 published in the *Dollar Newspaper* for June 20th of that year his story of "The Gold Bug" in which the solution of a cipher is a component of the plot. For this story he received a prize of $100. Some of Poe's most reputed work appeared in *Graham's* and attracted considerable attention. He now began to become widely known as an able editor, a brilliant and severe critic, a writer of thrilling tales, and a poet. His connection with Graham, however, was of short duration. He was impatient of his subordinate position at a small salary, hopeful of starting his own magazine, and also given to drink. In April, 1842, his "irregularities" caused Mr. Graham to employ Rufus Wilmot Griswold, the most noted American anthologist of his time, and a very able editor, in place of Poe. Finding Griswold in his chair one day, Poe left the offices of the magazine and never returned although he continued to contribute to it from time to time.

He soon set up as a free-lance, wrote where and when he could, attempted to obtain a government position in the Customs House at Philadelphia through friends in Washington, and again tried to launch his own magazine now projected as *The Stylus*. He was almost successful, but a visit to Washington in March, 1843, when he became unfortunately intoxicated and exhibited his weakness even at the White House, blasted his fondest hopes. Even his best friend, F. W. Thomas, a minor novelist and politician of the time, could do no more for him. Misfortune from now on dogged his steps.

His wife Virginia was dying of tuberculosis and had frequent hemorrhages. He himself began to resort to drink more than before. There is also some evidence of the use of opium. He was sent to Saratoga Springs to recuperate and returned to Philadelphia where he nearly died of heart failure. At this time, 1844, the Poes were living at 234 (now 530) North Seventh Street, Philadelphia, in a house still standing. Here, although visited by many loyal friends, among whom were the novelist Captain Mayne Reid, George Rex Graham, Sartain the engraver, Louis Godey, the editor, F. O. C. Darley, an illustrator, Hirst, the poet, Thomas Clarke, the publisher, and others, Poe himself experienced the pangs of poverty and despair. He was in correspondence with James Russell Lowell and other notables but unable through various causes, largely due to his temperament and his

physical condition, to cope with the world. Sometime in the fall of 1843 he made an abortive attempt to issue a new edition of his tales as *The Prose Romances of Edgar A. Poe.* There was a small edition in paper covers to be sold at 12½ cents, but No. 1 containing "The Murders in the Rue Morgue," and "The Man that Was Used Up," is the only one of the series known to have appeared, although one copy containing the first tale only is known to exist. This is the rarest of all Poe items from a collector's standpoint. The little paper pamphlet was the seventh of Poe's works. It brought the author no returns.

Reduced to the direst necessity, and finding all avenues closed to him in Philadelphia, he now determined to return to New York. Mrs. Clemm was left behind to close up the house, and on April 6, 1844, taking his invalid wife with him, Poe set out for New York City. He arrived there the same evening with $4.50 in his pockets and no definite prospects.

Poe and his invalid wife found shelter in a humble boarding house at 130 Greenwich Street. In immediate need of funds he turned one of his favorite tricks and wrote a false news story for the New York *Sun,* later republished as "The Balloon Hoax." Such hoaxes were "popular" at the time and indulged in by newspaper editors. The story was clever, is notable even now, and fooled thousands at that time—much to Poe's delight. The money so earned enabled Mrs. Clemm to come over from Philadelphia and join the two in New York. Leaving his family at the Greenwich Street lodgings, Poe then boarded alone for a time with a Mrs. Foster at number 4 Ann Street. During the spring and summer of 1844 he managed to scrape enough together by hack articles, some of which appeared in the *Columbia* (Pa.) *Spy,* and *Godey's Lady's Book,* the *Ladies' Home Journal* of the day, to exist himself and just barely keep his family.

Virginia's health grew steadily worse and in the early summer of 1844 the whole group moved out to the country to a farm located on Bloomingdale Road at what is now Eighty-fourth Street and Broadway. The farm was owned by a kindly Irish couple with a large family, the Brennans. Here for a few months in what was then a charming rural solitude in the beautiful Hudson Valley, Poe seems to have enjoyed a brief period of peace. During this interval he composed "The Raven," or rather put it into final form, as the poem is known to have been in existence in earlier versions as far back as 1842. The idea of the raven itself was taken from *Barnaby Rudge.* During the summer Poe carried on a correspondence with James Russell Lowell who was writing a brief biography of Poe for *Graham's,* and with Dr. Thomas Holley Chivers, a Georgia poet whose work undoubtedly influenced the Raven's author.

By autumn the poet was again destitute and Mrs. Clemm now exerted herself to secure him some salaried work. She called on Nathaniel P. Willis, then editor of the New York *Evening Mirror* and persuaded him to employ Poe in a minor editorial capacity. Sometime in the fall of 1844 the family again moved to a town lodging at 15 Amity Street, New York City, where they occupied a few rooms.

Poe continued to turn out considerable hack work for Willis and also through the columns of the *Mirror* found opportunity to call attention to himself, to notice Miss Barrett's (later Mrs. Robert Browning) poetry favorably, and to involve himself in an unfortunate attack upon Longfellow known as the "Little Longfellow War," with various reverberations. By the end of 1844 Poe was ready to sever connection with Willis who remained his firm friend until the end. Through the good offices of Lowell, Poe had been put in touch with some minor journalists about New York who were ready to launch a new weekly to be called *The Broadway Journal*. Upon this paper Poe was retained in a more important editorial capacity than Mr. Willis could offer him.

In January, 1845, Poe's poem "The Raven" was published annoymously in the *Evening Mirror* in advance of its appearance in the *American Whig Review* for February. It created a furor, and on Saturday, February 8, 1845, Mr. Willis reprinted it over the author's name in the *Evening Mirror*. Poe's reputation immediately took on the aspects of fame which it never afterward lost. It is safe to say that no poem in America had ever been so popular. The poet continued to edit the *Broadway Journal* in which he carried on the Longfellow controversy, reviewed books, published and republished his poetry, wrote dramatic reviews and literary criticism, and reprinted many of his stories now more eagerly read as coming from a famous pen. He was also preparing to become owner of the *Broadway Journal* and for this purpose went into debt, in the meanwhile quarreling with Briggs, one of his partners.

He now too began for the first time since early Richmond days to lead a less lonely life and to go about in a semi-literary and artistic society. Poe was much seen during the winter of 1845 in the "salons" of various writers and minor social lights of New York who were known as the literati. Through Mr. Willis he met a Mrs. Fanny Osgood, the wife of an artist of some note and a minor poetess, with whom he soon struck up an intimate if not tender friendship. He followed her about to such an extent that she was finally compelled through the scandal involved and on account of her own tubercular condition to go to Albany. Poe pursued her there, then to Boston, and thence to Providence, R. I., where on a lonely walk late one evening he first saw a Mrs. Helen Whitman to whom he afterwards became engaged. The second poem called "To Helen" celebrates this meeting.

Lowell visited Poe in New York in the spring of 1845 and found Poe slightly intoxicated in his lodgings at 195 Broadway, whither he had lately moved. In July, Dr. Chivers also visited him and saw him at times much under the influence but nevertheless with the characteristics of genius about him.

Poe's affairs despite his growing fame did not prosper. He contributed a series of articles to *Godey's Lady's Book* on the literati of New York. They were personal sketches combined with the *obiter dicta* of the author and a dash of literary criticism that caused considerable stir at the time and in one or two cases involved Poe in undignified quarrels. The "Literati Papers" do not

belong to Poe's more serious literary criticism but are essentially a contemporary and easy comment on persons he knew, most of them obscure.

At the end of 1845 despite his desperate efforts, the *Broadway Journal* failed, leaving its editor and by that time sole owner, in debt, despondent, and in ill health. Virginia, his wife, continued to decline and was nearing the grave. Poe was once more without means of support. In the meantime he had again moved his lodgings to 185 Amity Street. An unfortunate lecture at Boston in the fall of the year had provided an opportunity for Poe, then in a serious nervous condition, to make more or less an exhibition of himself. The affair was taken up by his enemies in New York and made the most of. All this served to add to his depression. Despite such, however, he had succeeded in bringing out in June, 1845, *Tales,* a collection of his stories selected by E. A. Duyckinck, an able editor, and published by Wiley and Putnam. This was followed in December, 1845, by *The Raven and Other Poems,* a selection of his verse produced by the same publisher. In the series of Poe's work issued during his life time these two constituted the eighth and ninth books respectively. *The Tales* were in some cases bound in two volumes, and both outputs achieved a minor success. At the same time Poe was known to have been at work on an anthology of various American writers which occupied him from time to time for several years. It was never published, although some fragments of the manuscript exist.

Poe's affairs and Virginia's health now once more necessitated a move to the country. While Poe traveled to Baltimore to lecture in the spring of 1846, Mrs. Clemm and Virginia again went to stay at the Bloomingdale farm. A few weeks later we find the entire family at a farm house on "Turtle Bay," now Forty-seventh Street and East River. The stop here was brief. Poe rented a little frame cottage at Fordham, then a small village about fifteen miles from New York, and to this the family moved at the end of May, 1846.

In the puny cottage at Fordham, still preserved as a relic in Poe Park, New York City, the poet and his benign mother-in-law, Mrs. Maria Clemm, experienced together the extremes of tragedy in poverty, death, and despair. The summer of 1846 was embittered by a violent quarrel with one T. D. English whom Poe had attacked acidly in the "Literati Papers." English now "replied," and after a personal encounter with Poe, accused the latter of forgery in the New York *Mirror.* Poe sued the paper and recovered damages for a small amount in February, 1847.

Poe's health was exceptionally bad, his wife continued to sink rapidly, and he himself could neither write much nor obtain employment. During much of the time Mrs. Clemm by various artifices and wiles kept bread in their mouths. She both borrowed and begged, and was even reduced to the necessity of digging vegetables by night in the fields of neighboring farmers. With the arrival of cold weather the visits of friends and curious persons from the city ceased and the Poes were left alone to face the rigors of winter without fuel or sufficient clothing or food. Under these inflictions Virginia sank rapidly. She lay in a bed of straw with her husband's cloak wrapped around her and a

pet cat on her bosom to help provide warmth. In December, 1846, the family was visited by a friend from New York, Mrs. Mary Louise Shew, who found Virginia dying and Poe and his "mother" destitute. Through her kindness, and a public appeal in the papers, the immediate wants of the family were relieved and Virginia enabled to pass away in comparative peace at the end of January, 1847. She was buried at Fordham but afterwards removed to the side of her husband at Baltimore.

After the death of Virginia, Mrs. Clemm continued to nurse Poe, who gradually returned to a somewhat better state of health. In this Mrs. Shew assisted until finally compelled to withdraw, due to the emotional demands of her patient. Helped by his friends Poe once more began to appear among the living. At Fordham he had written *Eureka,* a long "prose poem" of a semi-scientific and metaphysical cast which was published in March, 1848, by Geo. B. Putnam of New York. This was the tenth and last of the poet's works published during his life time, although an "edition" of his tales dated 1849 is known to exist. The nature of *Eureka* forbade its being popular. Poe now took to lecturing after a trip to Philadelphia in the summer of 1847 when another lapse in drink almost proved fatal.

The end of his life was marked by the publication of some of his most remarkable poems. "The Bells," "Ulalume," "Annabel Lee," and others, and by his infatuation with several women.

During various lecture trips to Lowell, Mass., and Providence, R. I., he became acquainted with Annie Richmond and Sarah Helen Whitman, the former a married woman, and the latter a widow of some literary reputation and considerable charm. After a visit to Richmond, Va., in the summer of 1848 in which he tried to fight a duel with one Daniels, the editor of a Richmond newspaper, and again lapsed into drink, he began to pay court to Mrs. Whitman, making several visits to Providence and carrying on a fervid correspondence. He finally obtained her reluctant consent to marry him on his promise of refraining from the glass. Poe, however, now in a sadly shattered state, was also "in love," or so dependent upon the sympathy of Mrs. Richmond that in an attempt to put an end to his impossible emotional problems he tried suicide by swallowing laudanum in Boston in November, 1848. The dose proved an emetic and he survived.

Next day in a state bordering upon insanity he appeared in Providence and begged Mrs. Whitman to carry out her promise. She, it appears, hopeful of perhaps saving him from himself was about to marry the poet but the opposition of relatives and another lapse from sobriety on the part of Poe, finally brought about his dismissal. Greatly chagrined he returned to Fordham the same evening to the comforting ministrations of poor Mrs. Clemm who was reluctantly preparing to welcome a bride.

Poe attempted to hush the matter up and to carry it off with some bravado. News of the affair was noised about, however, and caused considerable scandal. He now threw himself into writing with renewed activity, meanwhile continuing his correspondence with Mrs. Richmond. Misfortune con-

tinued to dog his steps. Magazines which had accepted his work failed, or suspended payment, his health again gave way, and Mrs. Clemm was compelled to nurse him through delirium. Finally somewhat recovered, but a mere ghost of himself, he undertook to revive his scheme of a magazine, *The Stylus,* and with funds furnished by a western admirer, E. H. N. Patterson, he set out for Richmond, Va., in the spring of 1849, hoping to obtain help there from old friends. Mrs. Clemm was left behind in New York at the house of a poetess in Brooklyn who was under obligations to Poe.

On the way to Richmond, Poe stopped off in Philadelphia where he again came to drink and wandered in a distracted state. Finally he was rescued from prison and the streets by some faithful friends who raised sufficient funds to send him on his way.

Warned by what had been a near approach to death in Philadelphia, Poe strove with all that was in him to refrain from wine, and for some time succeeded. In Richmond he was able with the help of old friends and others, who now recognized both his weakness and his genius, to stage a brief "come back." He delivered lectures at both Richmond and Norfolk with great success, appeared with applause and dignity in society, and was finally, after some difficulty, once more able to obtain the promise of his youthful flame Elmira Royster—now Mrs. A. B. Shelton, a widow in good circumstances, to marry him.

Preparations for the wedding went forward; the date was set. For a while it looked as if the romance of the poet's youth with Elmira was to be rewarded by her hand and a considerable dower in middle life. Letters were written to Mrs. Clemm announcing the state of affairs, and Poe was ready to return to New York in order to bring her back to Richmond for the wedding. There can be very little doubt that in all these plans, Poe saw not only the return of his "lost Lenore," but a comfortable old age provided for Mrs. Clemm, shelter from the world, and escape from poverty. At the very last he wrote Mrs. Clemm saying that he still loved Mrs. Annie Richmond and wished that "Mr. R." would die. With this letter, one of the last he wrote, the curious story of his affections ends with contradiction and ambiguity, as it began.

Taking some little cash which had been received from the proceeds of a lecture given shortly before his departure, Poe left Richmond very early in the morning of the twenty-third of September, 1849. The evening before had been spent with Mrs. Shelton and the marriage had been set for October seventeenth. Poe had not been able to refrain entirely from drinking while in Richmond and he was undoubtedly in an abnormal condition upon his departure. The testimony shows, however, that he was quite sober at that particular time.

He traveled by steamer to Baltimore and arrived there on September twenty-ninth. Exactly what happened to him in that city cannot now be ascertained. An election was in progress, and the preponderance of evidence points to the fact that he began to drink and fell into the hands of a gang of repeaters who probably gave him drugged liquor and voted him. On

October third he was found by Dr. James E. Snodgrass, an old friend, in a horrible condition at a low tavern in Lombard Street. Summoning a relative of Poe, Dr. Snodgrass had the now unconscious and dying poet taken in a carriage to the Washington Hospital and put into the care of Dr. J. J. Moran, the resident physician. Several days of delirium ensued with only a few intervals of partial consciousness. He called repeatedly for one "Reynolds," and gave vent to every indication of utter despair. Finally on Sunday morning, October 7, 1849, "He became quiet and seemed to rest for a short time. Then, gently moving his head, he said, 'Lord help my poor soul.'" As he had lived so he died—in great misery and tragedy.

HERVEY ALLEN.

August, 1927.

Edgar Allan Poe

Author's Preface to the Poems

(The poems which have been omitted from the poetry section will be found where they were published in the tales.—Ed.)

These trifles are collected and republished chiefly with a view to their redemption from the many improvements to which they have been subjected while going at random "the rounds of the press." I am naturally anxious that what I have written should circulate as I wrote it, if it circulate at all. In defence of my own taste, nevertheless, it is incumbent upon me to say that I think nothing in this volume of much value to the public, or very creditable to myself. Events not to be controlled have prevented me from making, at any time, any serious effort in what, under happier circumstances, would have been the field of my choice. With me poetry has been not a purpose, but a passion; and the passions should be held in reverence; they must not—they cannot at will be excited, with an eye to the paltry compensations, or the more paltry commendations of mankind.

E. A. P.

The Raven

(This poem was first published in the *New York Mirror*, January, 1845. Rev. Geo. Gilfillan, a contemporary litterateur of Rev. Rufus Griswold, Poe's literary executor, declares Poe hastened his wife's death to write the poem. The Reverends and Poe waged bitter war with politeness, justice, and truth on the side of Poe.—Ed.)

ONCE upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping—rapping at my chamber door.
"'Tis some visitor," I muttered, "tapping at my chamber door—
Only this and nothing more."

Ah, distinctly I remember, it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
"'Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
This it is and nothing more."

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping—tapping at my chamber door,
That I scarce was sure I heard you"—here I opened wide the door:—
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore"
This I whispered, and an echo murmured back the word, "Lenore!"—
Merely this and nothing more.

Then into the chamber turning, all my soul within me burning,
Soon again I heard a tapping, something louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore—
Let my heart be still a moment, and this mystery explore;—
'Tis the wind and nothing more."

Open here I flung the shutter, when,
with many a flirt and flutter,
In there stepped a stately Raven of the
saintly days of yore.
Not the least obeisance made he; not
an instant stopped or stayed he;
But, with mien of lord or lady, perched
above my chamber door—
Perched upon a bust of Pallas just
above my chamber door—
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad
fancy into smiling,
By the grave and stern decorum of the
countenance it wore,
"Though thy crest be shorn and shaven,
thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wan-
dering from the Nightly shore—
Tell me what thy lordly name is on the
Night's Plutonian shore!"
Quoth the Raven, "Nevermore."

Much I marvelled this ungainly fowl to
hear discourse so plainly,
Though its answer little meaning—little
relevancy bore;
For we cannot help agreeing that no
living human being
Ever yet was blessed with seeing bird
above his chamber door—
Bird or beast upon the sculptured bust
above his chamber door,
With such name as "Nevermore."

But the Raven, sitting lonely on that
placid bust, spoke only
That one word, as if his soul in that
one word he did outpour.
Nothing further then he uttered; not a
feather then he fluttered—
Till I scarcely more than muttered,
"Other friends have flown before—
On the morrow *he* will leave me, as my
Hopes have flown before."
Then the bird said, "Nevermore."

Startled at the stillness broken by reply
so aptly spoken,
"Doubtless," said I, "what it utters is
its only stock and store,
Caught from some unhappy master,
whom unmerciful Disaster
Followed fast and followed faster till
his songs one burden bore—
Till the dirges of his Hope the melan-
choly burden bore
Of "Never—nevermore."

But the Raven still beguiling all my
sad soul into smiling,
Straight I wheeled a cushioned seat in
front of bird and bust and door;
Then, upon the velvet sinking, I betook
myself to linking
Fancy unto fancy, thinking what this
ominous bird of yore—
What this grim, ungainly, ghastly,
gaunt, and ominous bird of yore
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no
syllable expressing
To the fowl whose fiery eyes now
burned into my bosom's core;
This and more I sat divining, with my
head at ease reclining
On the cushion's velvet lining that the
lamp-light gloated o'er,
But whose velvet violet lining with the
lamp-light gloating o'er,
She shall press, ah, nevermore!

Then, methought, the air grew denser,
perfumed from an unseen censer
Swung by Seraphim whose foot-falls
tinkled on the tufted floor.
"Wretch," I cried, "thy God hath lent
thee—by these angels he hath sent
thee

Respite—respite and nepenthe from thy memories of Lenore!
Quaff, oh quaff this kind nepenthe, and forget this lost Lenore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this Home by Horror haunted—tell me truly I implore—
Is there—is there balm in Gilead? tell me—tell me, I implore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore.
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting—still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a Demon that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

LENORE

("Lenore" first appeared in *The Pioneer*, February, 1843.—Ed.)

Ah, broken is the golden bowl! the spirit flown for ever!
Let the bell toll!—a saintly soul floats on the Stygian river.
And, Guy de Vere, hast *thou* no tear?—weep now or never more!
See! on yon drear and rigid bier low lies thy love, Lenore!
Come! let the burial rite be read—the funeral song be sung!—
An anthem for the queenliest dead that ever died so young—
A dirge for her, the doubly dead in that she died so young.

"Wretches! ye loved her for her wealth and hated her for her pride,
And when she fell in feeble health, ye blessed her—that she died!
How *shall* the ritual, then, be read?—the requiem how be sung
By you—by yours, the evil eye,—by yours, the slanderous tongue
That did to death the innocence that died, and died so young?"

"*Peccavimus;* but rave not thus! and let a Sabbath song
Go up to God so solemnly the dead may feel no wrong!
The sweet Lenore hath "gone before, with Hope, that flew beside,
Leaving thee wild for the dear child that should have been thy bride—
For her, the fair and *debonnaire,* that now so lowly lies,
The life upon her yellow hair but not within her eyes—
The life still there, upon her hair—the death upon her eyes.

"Avaunt! to-night my heart is light. No dirge will I upraise,
But waft the angel on her flight with a pæan of old days!
Let *no* bell toll!—lest her sweet soul, amid its hallowed mirth,
Should catch the note, as it doth float up from the damned Earth.
To friends above, from fiends below, the indignant ghost is riven—
From Hell unto a high estate far up within the Heaven—
From grief and groan to a golden throne beside the King of Heaven."

A VALENTINE*

("A Valentine" first appeared in *Flag of Our Union,* 1849.—Ed.)

For her this rhyme is penned, whose luminous eyes,
Brightly expressive as the twins of Leda,
Shall find her own sweet name, that, nestling lies
Upon the page, enwrapped from every reader.
Search narrowly the lines!—they hold a treasure
Divine—talisman—an amulet
That must be worn *at heart.* Search well the measure—
The words—the syllables! Do not forget
The trivialest point, or you may lose your labour!
And yet there is in this no Gordian knot
Which one might not undo without a sabre,
If one could merely comprehend the plot.
Enwritten upon the leaf where now are peering
Eyes scintillating soul, there lie *perdus*
Three eloquent words oft uttered in the hearing
Of poets by poets—as the name is a poet's, too.
Its letters, although naturally lying
Like the knight Pinto—Mendez Ferdinando—
Still form a synonym for Truth—Cease trying!
You will not read the riddle, though you do the best you *can* do.

* To find the name referred to in this poem, read consecutively the first letter of the first line, the second letter of the second line, the third letter of the third line, and so on to the end.

TO HELEN

(This poem appeared in *The International Miscellany.*—Ed.)

I saw thee once—once only—years ago:
I must not say *how* many—but *not* many.
It was a July midnight; and from out

A full-orbed moon, that like thine own soul soaring,
Sought a precipitate pathway up through heaven,
There fell a silvery-silken veil of light,
With quietude, and sultriness and slumber,
Upon the upturn'd faces of a thousand
Roses that grew in an enchanted garden,
Where no wind dared to stir, unless on tiptoe—
Fell on the upturn'd faces of these roses
That gave out, in return for the love-light,
Their odorous souls in an ecstatic death—
Fell on the upturn'd faces of these roses
That smiled and died in this parterre, enchanted
By thee, and by the poetry of thy presence.

Clad all in white, upon a violet bank
I saw thee half-reclining; while the moon
Fell on the upturn'd faces of the roses,
And on thine own, upturn'd—alas, in sorrow!
Was it not Fate, that, on this July midnight—
Was it not Fate (whose name is also Sorrow),
That bade me pause before that garden-gate,
To breathe the incense of those slumbering roses?
No footstep stirred: the hated world all slept,
Save only thee and me. I paused—I looked—
And in an instant all things disappeared.
(Ah, bear in mind this garden was enchanted!)
The pearly lustre of the moon went out:
The mossy banks and the meandering paths,
The happy flowers and the repining trees,
Were seen no more: the very roses' odours
Died in the arms of the adoring airs.
All—all expired save thee—save less than thou:
Save only the divine light in thine eyes—
Save but the soul in thine uplifted eyes.
I saw but them—they were the world to me.
I saw but them—saw only them for hours—
Saw only them until the moon went down.
What wild heart-histories seemed to lie enwritten
Upon those crystalline, celestial spheres!
How dark a woe! yet how sublime a hope!
How silently serene a sea of pride!
How daring an ambition! yet how deep—
How fathomless a capacity for love!

But now, at length, dear Dian sank from sight,
Into a western couch of thunder-cloud;
And thou, a ghost, amid the entombing trees
Didst glide away. *Only thine eyes remained.*
They *would not* go—they never yet have gone.
Lighting my lonely pathway home that night,

They have not left me (as my hopes have) since.
They follow me—they lead me through the years.
They are my ministers—yet I their slave.
Their office is to illumine and enkindle—
My duty, *to be saved* by their bright light
And purified in their electric fire,
And sanctified in their elysian fire.
They fill my soul with Beauty (which is Hope),
And are far up in Heaven—the stars I kneel to
In the sad, silent watches of my night;
While even in the meridian glare of day
I see them still—two sweetly scintillant
Venuses, unextinguished by the sun!

TO M. L. S.

("To M. L. S." was first published in *Home Journal,* March, 1847.—Ed.)

Not long ago, the writer of these lines,
In the mad pride of intellectuality,
Maintained "the power of words"—denied that ever
A thought arose within the human brain
Beyond the utterance of the human tongue:
And now, as if in mockery of that boast,
Two words—two foreign, soft, dissyllables—
Italian tones, made only to be murmured
By angels dreaming in the moonlit "dew
That hangs like chains of pearl on Hermon hill,"—
Have stirred from out the abysses of his heart,
Unthought-like thoughts that are the souls of thought,
Richer, far wilder, far diviner visions
Than even the seraph harper, Israfel,
(Who has "the sweetest voice of all God's creatures"),
Could hope to utter. And I! my spells are broken.
The pen falls powerless from my shivering hand.
With thy dear name as text, though bidden by thee,
I cannot write—I cannot speak or think—
Alas, I cannot feel; for 'tis not feeling.
This standing motionless upon the golden
Threshold of the wide-open gate of dreams,
Gazing, entranced, adown the gorgeous vista
And thrilling as I see, upon the right,
Upon the left, and all the way along,
Amid empurpled vapours, far away
To where the prospect terminates—*thee only.*

ULALUME

(*Colton's American Review* for December, 1847, published this poem, signed N. P. Willis. It was also published in Willis' *Home Journal.*—Ed.)

The skies they were ashen and sober;
The leaves they were crisped and sere—
The leaves they were withering and sere;
It was night in the lonesome October
Of my most immemorial year;
In the misty mid region of Weir—
It was down by the dank tarn of Auber;
It was hard by the dim lake of Auber,
In the ghoul-haunted woodland of Weir.

Here once, through an alley Titanic,
Of cypress, I roamed with my Soul—
Of cypress, with Psyche, my Soul.
These were days when my heart was volcanic
As the scoriac rivers that roll—
As the lavas that restlessly roll
Their sulphurous currents down Yaanek
In the ultimate climes of the pole—
That groan as they roll down Mount Yaanek
In the realms of the boreal pole.

Our talk had been serious and sober,
But our thoughts they were palsied and sere—
Our memories were treacherous and sere—
For we knew not the month was October,
And we marked not the night of the year—
(Ah, night of all nights in the year!)
We noted not the dim lake of Auber—
(Though once we had journeyed down here)—
Remembered not the dank tarn of Auber,
Nor the ghoul-haunted woodland of Weir.

And now, as the night was senescent
And star-dials pointed to morn—
As the star-dials hinted of morn—
At the end of our path a liquescent
And nebulous lustre was born,
Out of which a miraculous crescent
Arose with a duplicate horn—
Astarte's bediamonded crescent
Distinct with its duplicate horn.

And I said—"She is warmer than Dian:
She rolls through an ether of sighs—
She revels in a region of sighs:
She has seen that the tears are not dry on
These cheeks, where the worm never dies
And has come past the stars of the Lion
To point us the path to the skies—
To the Lethean peace of the skies—
Come up, in despite of the Lion,
To shine on us with her bright eyes—
Come up through the lair of the Lion,
With love in her luminous eyes."

But Psyche, uplifting her finger,
Said—"Sadly this star I mistrust—
Her pallor I strangely mistrust:—
Oh, hasten!—oh, let us not linger!
Oh, fly!—let us fly!—for we must."
In terror she spoke, letting sink her
Wings till they trailed in the dust—
In agony sobbed, letting sink her
Plumes till they trailed in the dust—
Till they sorrowfully trailed in the dust.

I replied—"This is nothing but dreaming:
Let us on by this tremulous light!
Let us bathe in this crystalline light!
Its Sibyllic splendour is beaming
With Hope and in Beauty to-night:—
See!—it flickers up the sky through the night!
Ah, we safely may trust to its gleaming,
And be sure it will lead us aright—
We safely may trust to a gleaming
That cannot but guide us aright,
Since it flickers up to Heaven through the night."

Thus I pacified Psyche and kissed her,
And tempted her out of her gloom—
And conquered her scruples and gloom,
And we passed to the end of the vista,
But were stopped by the door of a tomb—
By the door of a legended tomb;

And I said—"What is written, sweet sister,
On the door of this legended tomb?"
She replied—"Ulalume—Ulalume—
'Tis the vault of thy lost Ulalume!"

Then my heart it grew ashen and sober
As the leaves that were crisped and sere—
As the leaves that were withering and sere;
And I cried—"It was surely October
On *this* very night of last year
That I journeyed—I journeyed down here—
That I brought a dread burden down here!
On this night of all nights in the year,
Ah, what demon has tempted me here?
Well I know, now, this dim lake of Auber—
This misty mid region of Weir—
Well I know, now, this dank tarn of Auber,
This ghoul-haunted woodland of Weir."

THE BELLS

("The Bells" was published in *Sartain's Union Magazine,* October, 1849. —Ed.)

I

Hear the sledges with the bells—
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars, that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and the tinkling of the bells.

II

Hear the mellow wedding bells,
Golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight!
From the molten golden-notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats
On the moon!
Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the future! how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells—
To the rhyming and the chiming of the bells!

III

Hear the loud alarum bells—
Brazen bells!
What a tale of terror now their turbulency tells!
In the startled ear of night
How they scream out their affright!

Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavour
Now—now to sit or never,
By the side of the pale-faced moon.
Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling,
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells—
Of the bells—
Of the bells, bells, bells, bells,
Bells, bells, bells—
In the clamour and the clangour of the bells!

IV

Hear the tolling of the bells—
Iron bells!
What a world of solemn thought their monody compels!
In the silence of the night,
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.
And the people—ah, the people—
They that dwell up in the steeple,
All alone,
And who tolling, tolling, tolling,
In that muffled monotone,
Feel a glory in so rolling
On the human heart a stone—
They are neither man nor woman—
They are neither brute nor human—
They are Ghouls:
And their king it is who tolls;
And he rolls, rolls, rolls,
Rolls
A pæan from the bells!
And his merry bosom swells
With the pæan of the bells!
And he dances and he yells;
Keeping time, time, time,
In a sort of Runic rhyme,
To the pæan of the bells—
Of the bells:
Keeping time, time, time,
In a sort of Runic rhyme,
To the throbbing of the bells—
Of the bells, bells, bells—
To the sobbing of the bells;
Keeping time, time, time,
As he knells, knells, knells,
In a happy Runic rhyme,
To the rolling of the bells—
Of the bells, bells, bells—
To the tolling of the bells,
Of the bells, bells, bells, bells,
Bells, bells, bells—
To the moaning and the groaning of the bells.

AN ENIGMA*

"Seldom we find," says Solomon Don Dunce
"Half an idea in the profoundest sonnet.
Through all the flimsy things we see at once
As easily as through a Naples bonnet—
Trash of all trash!—how *can* a lady don it?"
Yet heavier far than your Petrarchan stuff—
Owl-downy nonsense that the faintest puff
Twirls into trunk-paper the while you con it."
And, veritably, Sol is right enough.
The general tuckermanities are arrant
Bubbles—ephemeral and *so* transparent—
But *this* is, now—you may depend upon it—
Stable, opaque, immortal—all by dint
Of the dear names that lie concealed within't.

ANNABEL LEE

(This poem appeared in *The International Miscellany*. "Annabel Lee" is generally credited to represent Poe's young wife, Virginia Clemm.—Ed.)

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and *she* was a child,
In this kingdom by the sea:
But we loved with a love that was more than love—
I and my Annabel Lee;
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsman came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee:

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* The name Sarah Anna Lewis will be found in the above sonnet by reading consecutively the first letter of the first line, second letter of second line, and so to the end.

For the moon never beams without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise but I see the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling, my darling, my life and my bride,
In her sepulchre there by the sea—
In her tomb by the side of the sea.

TO MY MOTHER

(This poem appeared in the *Leaflets of Memory*, a magazine of 1850.—Ed.)

Because I feel that, in the Heavens above,
The angels, whispering to one another,
Can find, among their burning terms of love,
None so devotional as that of "Mother,"
Therefore by that dear name I long have called you—
You who are more than mother unto me,
And fill my heart of hearts, where Death installed you,
In setting my Virginia's spirit free.
My mother—my own mother, who died early,
Was but the mother of myself; but you
Are mother to the one I loved so dearly,
And thus are dearer than the mother I knew
By that infinity with which my wife
Was dearer to my soul than its soul life.

To F——S. S. O——D*

Thou wouldst be loved?—then let thy heart
From its present pathway part not!
Being everything which now thou art
Be nothing which thou art not.
So with the world thy gentle ways,
Thy grace, thy more than beauty,
Shall be an endless theme of praise,
And love—a simple duty.

THE VALLEY OF UNREST

("The Valley of Unrest" was published in an edition of 1831 under the title, "Valley of Nis."—Ed.)

Once it smiled a silent dell
Where the people did not dwell;
They had gone unto the wars,
Trusting to the mild-eyed stars,
Nightly, from their azure towers,
To keep watch above the flowers,
In the midst of which all day
The red sun-light lazily lay.

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*See *Contents Literati of New York.*—Ed.

Now each visitor shall confess
The sad valley's restlessness.
Nothing there is motionless—
Nothing save the airs that brood
Over the magic solitude.
Ah, by no wind are stirred those trees
That palpitate like the chill seas
Around the misty Hebrides!
Ah, by no wind those clouds are driven
That rustle through the unquiet Heaven
Unceasingly, from morn till even,
Over the violets there that lie
In myriad types of the human eye—
Over the lilies there that wave
And weep above a nameless grave!
They wave:—from out their fragrant tops
Eternal dews come down in drops.
They weep:—from off their delicate stems
Perennial tears descend in gems.

THE CITY IN THE SEA

(Under the title of "The Doomed City," this poem appeared in an edition of 1831.—Ed.)

Lo! Death has reared himself a throne
In a strange city lying alone
Far down within the dim West,
Where the good and the bad, and the worst and the best,
Have gone to their eternal rest.
There shrines and palaces and towers
(Time-eaten towers that tremble not!)
Resemble nothing that is ours.
Around, by lifting winds forgot,
Resignedly beneath the sky
The melancholy waters lie.

No rays from the Holy Heaven come down
On the long night-time of that town;
But light from out the lurid sea
Streams up the turrets silently—
Gleams up the pinnacles far and free—
Up domes—up spires—up kingly halls—
Up fanes—up Babylon-like walls—
Up shadowy long-forgotten bowers
Of sculptured ivy and stone flowers—
Up many and many a marvellous shrine
Whose wreathed friezes intertwine
The viol, the violet, and the vine.

Resignedly beneath the sky
The melancholy waters lie.
So blend the turrets and shadows there
That all seemed pendulous in air,
While from a proud tower in the town
Death looks gigantically down.

There open fanes and gaping graves
Yawn level with the luminous waves;
But not the riches there that lie
In each idol's diamond eye—
Not the gaily jewelled dead
Tempt the waters from their bed;
For no ripples curl alas!
Along that wilderness of glass—
No swellings tell that winds may be
Upon some far-off happier sea—
No heavings hint that winds have been
On seas less hideously serene.

But lo, a stir is in the air!
The wave—there is a movement there!
As if the towers had thrust aside,
In slightly sinking, the dull tide—
As if their tops had feebly given
A void within the filmy Heaven.
The waves have now a redder glow—
The hours are breathing faint and low—
And when, amid no earthly moans,
Down, down that town shall settle hence,
Hell, rising from a thousand thrones,
Shall do it reverence.

THE SLEEPER

(This poem was published in an edition of 1831 under the name, "Irene." —Ed.)

At midnight, in the month of June,
I stand beneath the mystic moon.
An opiate vapor, dewy, dim,
Exhales from out her golden rim,
And, softly dripping, drop by drop,
Upon the quiet mountain top,
Steals drowsily and musically
Into the universal valley.
The rosemary nods upon the grave;
The lily lolls upon the wave;
Wrapping the fog about its breast,
The ruin moulders into rest;
Looking like Lethe, see! the lake
A conscious slumber seems to take,
And would not, for the world, awake.
All Beauty sleeps!—and lo! where lies
(Her casement open to the skies)
Irene, with her Destinies!

Oh, lady bright! can it be right—
This window open to the night?
The wanton airs, from the tree-top,
Laughingly through the lattice drop—
The bodiless airs, a wizard rout,
Flit through thy chamber in and out,
And wave the curtain canopy
So fitfully—so fearfully—
Above the closed and fringed lid
'Neath which thy slumb'ring soul lies hid,
That, o'er the floor and down the wall,
Like ghosts the shadows rise and fall!
Oh, lady dear, hast thou no fear?
Why and what art thou dreaming here?
Sure thou art come o'er far-off seas,
A wonder to these garden trees!
Strange is thy pallor! strange thy dress!
Strange, above all, thy length of tress,
And this all-solemn silentness!
The lady sleeps! Oh, may her sleep,
Which is enduring, so be deep!
Heaven have her in its sacred keep!
This chamber changed for one more holy,
This bed for one more melancholy,
I pray to God that she may lie
For ever with unopened eye,
While the dim sheeted ghosts go by!

My love, she sleeps! Oh, may her sleep,
As it is lasting, so be deep!
Soft may the worms about her creep!
Far in the forest, dim and old,
For her may some tall vault unfold—
Some vault that oft hath flung its black
And winged panels fluttering back,
Triumphant, o'er the crested palls,
Of her grand family funerals—
Some sepulchre, remote, alone,
Against whose portal she hath thrown,
In childhood many an idle stone—
Some tomb from out whose sounding door
She ne'er shall force an echo more,
Thrilling to think, poor child of sin!
It was the dead who groaned within.

SILENCE

("Silence" first appeared in April, 1840, in *Burton's Gentleman's Magazine,* of which Poe was co-editor.—Ed.)

There are some qualities—some incorporate things,
That have a double life, which thus is made
A type of that twin entity which springs
From matter and light, evinced in solid and shade

There is a two-fold *Silence*—sea and
shore—
Body and soul. One dwells in lonely
places,
Newly with grass o'ergrown; some
solemn graces,
Some human memories and tearful lore,
Render him terrorless: his name's "No
More."
He is the corporate Silence: dread him
not!
No power hath he of evil in him-
self;
But should some urgent fate (untimely
lot)!
Bring thee to meet his shadow (name-
less elf,
That haunteth the lone regions where
hath trod
No foot of man), commend thyself to
God!

A DREAM WITHIN A DREAM

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow—
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less *gone!*
All that we see or seem
Is but a dream within a dream.
I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand—
How few! yet how they creep
Through my fingers to the deep,
While I weep—while I weep!
O God! can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is *all* that we see or seem
But a dream within a dream?

DREAMLAND

(In June, 1844, "Dreamland" was published in *Graham's Magazine,* of which Poe had been editor.—Ed.)

By a route obscure and lonely,
Haunted by ill angels only,
Where an Eidolon, named Night,
On a black throne reigns upright,
I have reached these lands but newly
From an ultimate dim Thule—
From a wild weird clime that lieth, sublime,
Out of Space—out of Time.

Bottomless vales and boundless floods,
And chasms, and caves, and Titan woods,
With forms that no man can discover
For the dews that drip all over;
Mountains toppling evermore
Into seas without a shore;
Seas that restlessly aspire,
Surging, unto skies of fire;
Lakes that endlessly outspread
Their lone waters—lone and dead,
Their still waters—still and chilly
With the snows of the lolling lily.

By the lakes that thus outspread
Their lone waters, lone and dead,—
Their sad waters, sad and chilly
With the snows of the lolling lily,—
By the mountains—near the river
Murmuring lowly, murmuring ever,—

By the grey woods,—by the swamp
Where the toad and the newt encamp,
By the dismal tarns and pools
Where dwell the Ghouls,—

By each spot the most unholy—
In each nook most melancholy,—
There the traveller meets aghast
Sheeted Memories of the Past—
Shrouded forms that start and sigh
As they pass the wanderer by—
White-robed forms of friends long given,
In agony, to the Earth—and Heaven.

For the heart whose woes are legion
'Tis a peaceful, soothing region—
For the spirit that walks in shadow
'Tis—oh, 'tis an Eldorado!
But the traveller, travelling through it,
May not—dare not openly view it;
Never its mysteries are exposed
To the weak human eyes unclosed;
So wills its King, who hath forbid
The uplifting of the fringed lid;
And thus the sad Soul that here passes
Beholds it but through darkened glasses.

By a route obscure and lonely,
Haunted by ill angels only,
Where an Eidolon, named Night,
On a black throne reigns upright,
I have wandered home but newly
From this ultimate dim Thule.

TO ZANTE

(Published in January, 1837, in *Southern Literary Messenger,* which Poe edited.—Ed.)

FAIR isle, that from the fairest of all flowers,
Thy gentlest of all gentle names dost take!
How many memories of what radiant hours
At sight of thee and thine at once awake!
How many scenes of what departed bliss!
How many thoughts of what entombed hopes!
How many visions of a maiden that is
No more—no more upon thy verdant slopes!
No more! alas, that magical sad sound
Transforming all! Thy charms will shall please *no more*—
Thy memory *no more!* Accursed ground
Henceforth I hold thy flower-enamelled shore,
O hyacinthine isle! O purple Zante!
"Isola d'oro! Fior di Levante!"

EULALIE

("Eulalie" was published in the *Broadway Journal,* vol. 2:5; 1845. Poe also edited this magazine.—Ed.)

I DWELT alone
In a world of moan,
And my soul was a stagnant tide,
Till the fair and gentle Eulalie became my blushing bride—
Till the yellow-haired young Eulalie became my smiling bride.

Ah, less—less bright
The stars of the night
Than the eyes of the radiant girl!
And never a flake
That the vapour can make
With the moon-tints of purple and pearl,

Can vie with the modest Eulalie's most
unregarded curl—
Can compare with the bright-eyed Eula-
lie's most humble and careless
curl.

Now Doubt—now Pain
Come never again,
For her soul gives me sigh for sigh,
And all day long
Shines, bright and strong,
Astarte within the sky,
While ever to her dear Eulalie upturns
her matron eye—
While ever to her young Eulalie upturns
her violet eye.

ELDORADO

(This poem was published in *The Flag of Our Union*, 1849.—Ed.)

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

But he grew old—
This knight so bold—
And o'er his heart a shadow
Fell as he found
No spot of ground
That looked like Eldorado.

And as his strength
Failed him at length,
He met a pilgrim shadow—
"Shadow," said he,
"Where can it be—
This land of Eldorado?"

"Over the Mountains
Of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride,"
The shade replied,—
"If you seek for Eldorado!"

ISRAFEL*

(This poem was published in *The Ladies' Pearl*.—Ed.)

In Heaven a spirit doth dwell
"Whose heart-strings are a lute;"
None sing so wildly well
As the angel Israfel,
And the giddy stars (so legends tell),
Ceasing their hymns, attend the spell
Of his voice, all mute.

Tottering above
In her highest noon,
The enamoured Moon
Blushes with love,
While, to listen, the red levin
(With the rapid Pleiads, even,
Which were seven),
Pauses in Heaven.

And they say (the starry choir
And the other listening things)
That Israfeli's fire
Is owing to that lyre
By which he sits and sings—
The trembling living wire
Of those unusual strings.

---

* And the angel Israfel, whose heart-strings are a lute, and who has the sweetest voice of all God's creatures.—*Koran*.

But the skies that angel trod,
  Where deep thoughts are a duty—
Where Love's a grown-up God—
  Where the Houri glances are
Imbued with all the beauty
  Which we worship in a star.

Therefore, thou art not wrong,
  Israfeli, who despisest
An unimpassioned song;
To thee the laurels belong,
  Best bard, because the wisest!
Merrily live and long!

The ecstasies above
  With thy burning measures suit—
Thy grief, thy joy, thy hate, thy love,
  With the fervour of thy lute—
  Well may the stars be mute!

Yes, Heaven is thine; but this
  Is a world of sweets and sours;
  Our flowers—are merely flowers,
And the shadow of thy perfect bliss
  Is the sunshine of ours.

If I could dwell
  Where Israfel
  Hath dwelt, and he where I,
He might not sing so wildly well
  A mortal melody,
While a bolder note than this might swell
  From my lyre within the sky.

FOR ANNIE

("For Annie" was published in *Flag of Our Union,* 1849.—Ed.)

Thank Heaven! the crisis—
  The danger is past,
And the lingering illness
  Is over at last—
And the fever called "Living"
  Is conquered at last.

Sadly, I know,
  I am shorn of my strength;
And no muscle I move
  As I lie at full length—
But no matter!—I feel
  I am better at length.

And I rest so composedly,
  Now in my bed,
That any beholder
  Might fancy me dead—
Might start at beholding me,
  Thinking me dead.

The moaning and groaning,
  The sighing and sobbing,
Are quieted now,
  With that horrbile throbbing
At heart:—ah, that horrible,
  Horrible throbbing!

The sickness—the nausea—
  The pitiless pain—
Have ceased, with the fever
  That maddened my brain
With the fever called "Living"
  That burned in my brain.

And oh! of all tortures
  That torture the worst
Has abated—the terrible
  Torture of thirst,
For the napthaline river
  Of Passion accurst:
I have drunk of a water
  That quenches all thirst:—

Of a water that flows,
  With a lullaby sound,
From a spring but a very few
  Feet under ground—
From a cavern not very far
  Down under ground.

And ah! let it never
Be foolishly said
That my room it is gloomy
And narrow my bed;
For man never slept
In a different bed—
And, to *sleep*, you must slumber
In just such a bed.

My tantalised spirit
Here blandly reposes,
Forgetting, or never
Regretting its roses—
Its old agitations
Of myrtles and roses:

For now, while so quietly
Lying, it fancies
A holier odour
About it, of pansies—
A rosemary odour,
Commingled with pansies—
With rue and the beautiful
Puritan pansies.

And so it lies happily,
Bathing in many
A dream of the truth
And the beauty of Annie—
Drowned in a bath
Of the tresses of Annie.

She tenderly kissed me,
She fondly caressed,
And then I fell gently
To sleep on her breast.
Deeply to sleep
From the heaven of her breast.

When the light was extinguished.
She covered me warm,
And she prayed to the angels
To keep me from harm—
To the queen of the angels
To shield me from harm.

And I lie so composedly
Now in my bed,
(Knowing her love)
That you fancy me dead—
And I rest so contentedly,
Now in my bed,
(With her love at my breast)
That you fancy me dead—

That you shudder to look at me,
Thinking me dead.
But my heart it is brighter
Than all of the many
Stars in the sky,
For it sparkles with Annie—
It glows with the light
Of the love of my Annie—
With the thought of the light
Of the eyes of my Annie.

TO MARIE LOUISE (SHEW)

(This lady at one time, by her kind nursing, saved Poe's life.—Ed.)

Of all who hail thy presence as the morning—
Of all to whom thine absence is the night—
The blotting utterly from out high heaven
The sacred sun—of all who, weeping, bless thee
Hourly for hope—for life—ah, above all,
For the resurrection of deep buried faith
In truth, in virtue, in humanity—
Of all who, on despairs unhallowed bed
Lying down to die, have suddenly arisen
At thy soft-murmured words, "Let there be light!"
At thy soft-murmured words that were fulfilled

In the seraphic glancing of thine eyes—
Of all who owe thee most, whose gratitude
Nearest resembles worship,—oh, remember
The truest, the most fervently devoted,
And think that these weak lines are written by him—
By him who, as he pens them, thrills to think
His spirit is communing with an angel's.

TO ———

I HEED not that my early lot
Hath little of Earth in it—
That years of love have been forgot
In the hatred of a minute:—
I mourn not that the desolate
Are happier, sweet, than I,
But that *you* sorrow for *my* fate
Who am a passer by.

BRIDAL BALLAD

(A somewhat similar poem to the "Bridal Ballad" appears in a book of selections called "Amaranth."—Ed.)

THE ring is on my hand,
And the wreath is on my brow;
Satins and jewels grand
Are all at my command,
And many a rood of land
And I am happy now.

And my lord he loves me well;
But, when first he breathed his vow,
I felt my bosom swell—
And the voice seemed *his* who fell
In the battle down the dell,
And who is happy now.

But he spoke to re-assure me,
And he kissed my pallid brow,
While a reverie came o'er me,
And to the churchyard bore me,
And I sighed to him before me,
"Oh, I am happy now!"

And thus the words were spoken,
And thus the plighted vow,
And, though my faith be broken,
And, though my heart be broken,
Behold the golden token
That *proves* me happy now!

Would God I could awaken!
For I dream I know not how,
And my soul is sorely shaken
Lest an evil step be taken—
Lest the dead who is forsaken
May not be happy now.

TO F——.

("To F—" has also been published under the title "To One Departed."—Ed.)

BELOVED! amid the earnest woes
That crowd around my earthly path—
(Drear path, alas! where grows
Not even one lonely rose)—
My soul at least a solace hath
In dreams of thee, and therein knows
An Eden of bland repose.

And thus thy memory is to me
Like some enchanted far-off isle
In some tumultuous sea—
Some ocean throbbing far and free
With storms—but where meanwhile
Serenest skies continually
Just o'er that one bright island smile

FROM "POLITIAN"

An Unpublished Drama

The Coliseum

Type of the antique Rome! Rich reliquary
Of lofty contemplation left to Time
By buried centuries of pomp and power!
At length—at length—after so many days
Of weary pilgrimage and burning thirst
(Thirst for the springs of lore that in thee lie),
I kneel, an altered and an humble man,
Amid thy shadows, and so drink within
My very soul thy grandeur, gloom, and glory!

Vastness! and Age! and Memories of Eld!
Silence! and Desolation! and dim Night!
I feel ye now—I feel ye in your strength—
O spells more sure than e'er Judæan king
Taught in the gardens of Gethsemane!
O charms more potent than the rapt Chaldee
Ever drew down from out the quiet stars!

Here, where a hero fell, a column falls!
Here, where the mimic eagle glared in gold,
A midnight vigil holds the swarthy bat!
Here, where the dames of Rome their gilded hair
Waved to the wind, now wave the reed and thistle!
Here, where on golden throne the monarch lolled,
Glides, spectre-like, unto his marble nome,
Lit by the wan light of the horned moon,
The swift and silent lizard of the stones!

But stay! these walls—these ivy-clad arcades—
These mouldering plinths—these sad and blackened shafts—
These vague entablatures—this crumbling frieze—
These shattered cornices,—this wreck,—this ruin—
These stones,—alas! these grey stones,—are they all,—
All of the famed, and the colossal left
By the corrosive Hours to Fate and me?

"Not all"—the Echoes answer me—"not all!"
Prophetic sounds and loud, arise for ever
From us, and from all Ruin, unto the wise,
As melody from Memnon to the Sun.
We rule the hearts of mightiest men—we rule
With a despotic sway all giant minds.
We are not impotent—we pallid stones.
Not all our power is gone—not all our fame—
Not all the magic of our high renown—
Not all the wonder that encircles us—
Not all the mysteries that in us lie—
Not all the memories that hang upon
And cling around about us as a garment,
Clothing us in a robe of more than glory."

SCENE I

ROME.—A Hall in a Palace. Alessandra and Castiglione.

Alessandra. Thou art sad, Castiglione.
Castiglione. Sad! not I.
Oh, I'm the happiest, happiest man in Rome!
A few days more, thou knowest, my Alessandra,
Will make thee mine. Oh, I am very happy!
Aless. Methinks thou hast a singular way of showing
Thy happiness!—what ails thee, cousin of mine?
Why didst thou sigh so deeply?
Cas. Did I sigh?
I was not conscious of it. It is a fashion,
A silly—a most silly fashion I have
When I am *very* happy. Did I sigh? *(sighing.)*
Aless. Thou didst. Thou art not well. Thou hast indulged
Too much of late, and I am vexed to see it.
Late hours and wine, Castiglione,—these
Will ruin thee! thou art already altered—
Thy looks are haggard—nothing so wears away
The constitution as late hours and wine.
Cas. (musing) Nothing, fair cousin, nothing—not even deep sorrow—
Wears it away like evil hours and wine.
I will amend.
Aless. Do it! I would have thee drop
Thy riotous company, too—fellows low born
Ill suit the like of old Di Broglio's heir
And Alessandra's husband.
Cas. I will drop them.
Aless. Thou wilt—thou must. Attend thou also more
To thy dress and equipage—they are over plain
For thy lofty rank and fashion—much depends
Upon appearances.
Cas. I'll see to it.
Aless. Then see to it!—pay more attention, sir,
To a becoming carriage—much thou wantest
In dignity.
Cas. Much, much, oh, much I want
In proper dignity.
Aless. (haughtily) Thou mockest me, sir!
Cas. (abstractedly) Sweet, gentle Lalage!
Aless. Heard I aright?
I speak to him—he speaks of Lalage!
Sir Count! *(places her hand on his shoulder)* what art thou dreaming? He's not well!
What ails thee, sir?
Cas. (starting) Cousin! fair cousin! —madam!
I crave thy pardon—indeed I am not well—
Your hand from off my shoulder, if you please.
This air is most oppressive!—Madam the Duke!

Enter Di Broglio

Di Broglio. My son, I've news for thee!—hey?—what's the matter? *(observing Alessandra).*
I' the pouts? Kiss her, Castiglione! kiss her,
You dog! and make it up, I say, this minute!

I've news for you both. Politian is expected
Hourly in Rome—Politian, Earl of Leicester!
We'll have him at the wedding. 'Tis his first visit
To the imperial city.
Aless. What! Politian
Of Britain, Earl of Leicester?
Di Brog. The same, my love.
We'll have him at the wedding. A man quite young
In years, but grey in fame. I have not seen him,
But Rumour speaks of him as of a prodigy
Pre-eminent in arts, and arms, and wealth,
And high descent. We'll have him at the wedding.
Aless. I have heard much of this Politian.
Gay, volatile and giddy—is he not,
And little given to thinking?
Di Brog. Far from it, love,
No branch, they say, of all philosophy
So deep abstruse he has not mastered it.
Learned as few are learned.
Aless. 'Tis very strange!
I have known men have seen Politian
And sought his company. They speak of him,
As of one who entered madly into life,
Drinking the cup of pleasure to the dregs.
Cas. Ridiculous! Now *I* have seen Politian
And know him well—nor learned nor mirthful he.
He is a dreamer, and a man shut out
From common passions.
Di Brog. Children, we disagree.
Let us go forth and taste the fragrant air
Of the garden. Did I dream, or did I hear
Politian was a *melancholy* man?
(Exeunt.)

SCENE II

ROME.—A lady's apartment, with a window open and looking into a garden. Lalage, in deep mourning, reading at a table on which lie some books and a hand-mirror. In the background Jacinta (a servant-maid) leans carelessly upon a chair.

Lal. Jacinta! is it thou?
Jac. (pertly). Yes, Ma'am, I'm here.
Lal. I did not know, Jacinta, you were in waiting.
Sit down!—let not my presence trouble you—
Sit down!—for I am humble. most humble.
Jac. (aside) 'Tis time.
(Jacinta seats herself in a side-long manner upon the chair, resting her elbows upon the back, and regarding her mistress with a contemptuous look. Lalage continues to read.)
Lal. "It in another climate," so he said,
"Bore a bright golden flower, but not i' this soil! *(pauses—turns over some leaves, and resumes.)*
No lingering winters there, nor snow, nor shower—
But Ocean ever to refresh mankind
Breathes the shrill spirit of the western wind."
Oh beautiful!—most beautiful!—how like
To what my fevered soul doth dream of Heaven!

O happy land! *(pauses.)* She died!—
the maiden died!
O still more happy maiden who couldst
die!
Jacinta!
*(Jacinta returns no answer and Lalage
presently resumes.)*
Again a similar tale
Told of a beauteous dame beyond the
sea!
Thus speaketh one Ferdinand in the
words of the play—
"She died full young"—one Bossola an-
swers him—
"I think not so—her infelicity
Seemed to have years too many"—Ah
luckless lady!
Jacinta! *(still no answer).*
Here's a far sterner story—
But like—oh, very like in its despair—
Of that Egyptian queen, winning so
easily
A thousand hearts—losing at length her
own.
She died. Thus ended the history—
and her maids
Lean over her and weep—two gentle
maids
With gentle names—Eiros and Char-
mion!
Rainbow and Dove!—Jacinta!
Jac. (pettishly). Madam what *is* it?
Lal. Wilt thou, my good Jacinta, be
so kind
As go down in the library and bring me
The Holy Evangelists.
Jac. Pshaw! *(exit.)*
Lal. If there be balm
For the wounded spirit in Gilead, it is
there!
Dew in the night time of my bitter
trouble
Will there be found—"dew sweeter far
than that
Which hangs like chains of pearl on
Hermon hill."
*(Re-enter Jacinta, and throws a volume
on the table.)*
There, Ma'am, 's the book. Indeed she
is very troublesome *(aside.)*
Lal. (astonished) What didst thou
say, Jacinta? Have I done aught
To grieve thee or to vex thee?—I am
sorry.
For thou hast served me long and ever
been
Trustworthy and respectful. *(resumes
her reading.)*
Jac. I can't believe
She has any more jewels—no—no—
she gave me all *(aside.)*
Lal. What didst thou say, Jacinta?
Now I bethink me
Thou hast not spoken lately of thy
wedding.
How fares good Ugo?—and when is it
to be?
Can I do aught?—is there no further
aid
Thou needest, Jacinta?
Jac. Is there no *further* aid!
That's meant for me. *(aside.)* I'm
sure, Madam, you need not
Be always throwing those jewels in my
teeth.
Lal. Jewels! Jacinta,—now indeed,
Jacinta, thought not of the jewels.
Jac. Oh! perhaps not!
But then I might have sworn it. After
all
There's Ugo says the ring is only paste,
For he's sure the Count Castiglione
never
Would have given a real diamond to
such as you;
And at the best I'm certain, Madam,
you cannot

Have use for jewels *now*. But I might have sworn it. *(Exit.)*

(Lalage bursts into tears and leans her head upon the table—after a short pause raises it.)

Lal. Poor Lalage!—and is it come to this?
Thy servant maid!—but courage!—'tis but a viper
Whom thou hast cherished to sting thee to the soul! *(taking up the mirror.)*
Ha! here at least's a friend—too much a friend
In earlier days—a friend will not deceive thee.
Fair mirror and true! now tell me (for thou canst)
A tale—a pretty tale—and heed thou not
Though it be rife with woe. It answers me.
It speaks of sunken eyes, and wasted cheeks,
And Beauty long deceased—remembers me
Of Joy departed—Hope, the Seraph Hope,
Inurned and entombed!—now, in a tone
Low, sad, and solemn, but most audible,
Whispers of early grave untimely yawning
For ruined maid. Fair mirror and true!—thou liest not!
Thou hast no end to gain—no heart to break—
Castiglione lied who said he loved—
Thou true—he false!—false!—false!

(While she speaks, a monk enters her apartment and approaches unobserved.)

Monk. Refuge thou hast,
Sweet daughter! in Heaven. Think of eternal things!
Give up thy soul to penitence, and pray!

Lal. (arising hurriedly) I *cannot* pray!—My soul is at war with God!
The frightful sounds of merriment below
Disturb my sense—go! I cannot pray—
The sweet airs from the garden worry me!
Thy presence grieves me—go!—thy priestly raiment
Fills me with dread—thy ebony crucifix
With horror and awe!

Monk. Think of thy precious soul!

Lal. Think of my early days!—think of my father
And mother in Heaven! think of our quiet home,
And the rivulet that ran before the door!
Think of my little sisters!—think of them!
And think of me!—think of my trusting love
And confidence—his vows—my ruin—think—think
Of my unspeakable misery!——begone!
Yet stay! yet stay!—what was it thou saidst of prayer
And penitence? Didst thou not speak of faith
And vows before the throne?

Monk. I did.

Lal. 'Tis well.
There *is* a vow 'twere fitting should be made—
A sacred vow, inperative, and urgent,
A solemn vow!

Monk. Daughter, this zeal is well!

Lal. Father, this zeal is anything but well!
Hast thou a crucifix fit for this thing?
A crucifix whereon to register

This sacred vow? *(he hands her his own.)*
Not that—Oh, no!—no!—no! *(shuddering.)*
Not that! Not that!—I tell thee, holy man.
Thy raiments and they ebony cross affright me!
Stand back! I have a crucifix myself,—
I have a crucifix! Methinks 'twere fitting
The deed—the vow—the symbol of the deed—
And the deed's register should tally, father!
(draws a cross-handled dagger and raises it on high.)
Behold the cross wherewith a vow like mine
Is written in Heaven!
Monk. Thy words are madness daughter,
And speak a purpose unholy—thy lips are livid—
Thine eyes are wild—tempt not the wrath divine!
Pause ere too late—oh, be not—be not rash!
Swear not the oath—oh, swear it not!
Lal. 'Tis sworn!

SCENE III

An apartment in a palace. Politian and Baldazzar.

Baldazzar. Arouse thee now, Politian!
Thou must not—nay indeed, indeed, thou shalt not
Give way unto these humours. Be thyself!
Shake off the idle fancies that beset thee,
And live, for now thou diest!
Politian. Not so, Baldazzar!
Surely I live.
Bal. Politian, it doth grieve me
To see thee thus.
Pol. Baldazzar, it doth grieve me
To give thee cause for grief, my honoured friend.
Command me, sir! for what wouldst thou have me do?
At thy behest I will shake off that nature
Which from my forefathers I did inherit,
Which with my mother's milk I did imbibe,
And be no more Politian, but some other.
Command me, sir!
Bal. To the field then—to the field—
To the senate or the field.
Pol. Alas! alas!
There is an imp would follow me even there!
There is an imp *hath* followed me even there!
There is——what voice is that?
Bal. I heard it not.
I heard not any voice except thine own,
And the echo of thine own.
Pol. Then I but dreamed.
Bal. Give not thy soul to dreams: the camp—the court
Befit thee—Fame awaits thee—Glory calls—
And her the trumpet-tongued thou wilt not hear
In hearkening to imaginary sounds
And phantom voices,
Pol. It *is* a phantom voice!
Didst thou not hear it *then?*
Bal. I heard it not.
Pol. Thou heardst it not!——Baldazzar, speak no more.
To me, Politian, of thy camps and courts.

Oh! I am sick, sick, sick, even unto death,
Of the hollow and high-sounding vanities
Of the populous Earth! Bear with me yet awhile!
We have been boys together—schoolfellows—
And now are friends—yet shall not be so long—
For in the eternal city thou shalt do me
A kind and gentle office, and a Power—
A Power august, benignant, and supreme—
Shall then absolve thee of all further duties
Unto thy friend.

Bal. Thou speakest a fearful riddle
I *will* not understand.

Pol. Yet now as Fate
Approaches, and the Hours are breathing low
The sands of Time are changed to golden grains,
And dazzle me, Baldazzar. Alas! alas!
I *cannot* die, having within my heart
So keen a relish for the beautiful
As hath been kindled within it. Methinks the air
Is balmier now than it was wont to be—
Rich melodies are floating in the winds—
A rarer loveliness bedecks the earth—
And with a holier lustre the quiet moon
Sitteth in Heaven.—Hist! hist! thou canst not say
Thou hearest not *now*, Baldazzar?

Bal. Indeed I hear not.

Pol. Not hear it!—listen now—listen!—the faintest sound
And yet the sweetest that ear ever heard!
A lady's voice!—and sorrow in the tone!
Baldazzar, it oppresses me like a spell!
Again!—again!—how solemnly if falls
Into my heart of hearts! that eloquent voice
Surely I never heard—yet it were well
Had I *but* heard it with its thrilling tones
In earlier days!

Bal. I myself hear it now.
Be still!—the voice, if I mistake not greatly,
Proceeds from yonder lattice—which you may see
Very plainly through the window—it belongs,
Does it not? unto this palace of the Duke.
The singer is undoubtedly beneath
The roof of his Excellency—and perhaps
Is even that Alessandra of whom he spoke
As the betrothed of Castiglione,
His son and heir.

Pol. Be still!—it comes again!

Voice (*very faintly*). "And is thy heart so strong
As for to leave me thus,
Who have loved thee so long
In wealth and woe among?
And is thy heart so strong
As for to leave me thus?
Say nay—say nay!"

Bal. The song is English, and I oft have heard it
In merry England—never so plaintively—
Hist! hist it comes again!

Voice (*more loudly*). "Is it so strong
As for to leave me thus
Who have loved thee so long
In wealth and woe among?
And is thy heart so strong
As for to leave me thus?
Say nay—say nay!"

Bal. 'Tis hushed and all is still!
Pol. All *is not* still.
Bal. Let us go down.
Pol. Go down Baldazzar, go!
Bal. The hour is growing late—the Duke awaits us,—
Thy presence is expected in the hall
Below. What ails thee, Earl Politian?
Voice (*distinctly*). "Who have loved thee so long
In wealth and woe among,
And is thy heart so strong?
Say nay—say nay!"
Bal. Let us descend!—it is time. Politian give
These fancies to the wind. Remember, pray,
Your bearing lately savoured much of rudeness
Unto the Duke. Arouse thee! and remember!
Pol. Remember? I do. Lead on! I *do* remember
(*going.*)
Let us descend. Believe me, I would give,
Freely would give the broad lands of my earldom
To look upon the face hidden by yon lattice—
"To gaze upon that veiled face, and hear
Once more that silent tongue."
Bal. Let me beg you, sir,
Descend with me—the Duke may be offended—
Let us go down, I pray you.
Voice (loudly) Say nay!—say nay!
Pol. (*aside*). 'Tis strange!—'tis very strange—methought the voice
Chimed in with my desires, and bade me stay!
(*approaching the window.*)
Sweet voice! I heed thee, and will surely stay.
Now be this fancy, by Heaven, or be it Fate,
Still I will not descend. Baldazzar make
Apology unto the Duke for me;
I go not down to-night.
Bal. Your lordship's pleasure
Shall be attended to. Good-night Politian.
Pol. Good-night, my friend, good night.

SCENE IV

The gardens of a palace—Moonlight. Lalage and Politian.

Lalage. And dost thou speak of love
To *me,* Politian?—dost thou speak of love
To Lalage?—ah woe—ah woe is me!
This mockery is most cruel—most cruel indeed!
Politian. Weep not! oh, sob not thus! —thy bitter tears
Will madden me. Oh mourn not, Lalage—
Be comforted! I know—I know it all,
And *still* I speak of love. Look at me, brightest,
And beautiful Lalage!—turn here thine eyes!
Thou askest me if I could speak of love,
Knowing what I know, and seeing what I have seen.
Thou askest me that—and thus I answer thee—
Thus on my bended knee I answer thee *(kneeling.)*

Sweet Lalage, *I love thee—love thee—love thee;*

Thro' good and ill—thro' weal and woe
I love thee.
Not mother, with her first-born on her knee,
Thrills with intenser love than I for thee.
Not on God's altar, in any time or clime,
Burned there a holier fire than burneth now
Within my spirit for *thee.* And do I love? *(arising.)*

Even for thy woes I love thee—even for thy woes—
Thy beauty and thy woes.
Lal. Alas, proud Earl,
Thou dost forget thyself, remembering me!
How, in thy father's halls, among the maidens
Pure and reproachless of thy princely line,
Could the dishonoured Lalage abide?
Thy wife, and with a tainted memory—
My seared and blighted name, how would it tally
With the ancestral honours of thy house,
And with thy glory?
Pol. Speak not to me of glory!
I hate—I loathe the name; I do abhor
The unsatisfactory and ideal thing.
Art thou not Lalage, and I Politian?
Do I not love—art thou not beautiful—
What need we more? Ha! glory!—now speak not of it:
By all I hold most sacred and most solemn—
By all my wishes now—my fears hereafter—
By all I scorn on earth and hope in heaven—
There is no deed I would more glory in,
Than in thy cause to scoff at this same glory
And trample it underfoot. What matters it—
What matters it, my fairest, and my best,
That we go down unhonoured and forgotten
Into the dust—so we descend together.
Descend together—and then—and then perchance—
Lal. Why dost thou pause, Politian?
Pol. And then perchance
Arise together, Lalage, and roam
The starry and quiet dwellings of the blest,
And still—
Lal. Why dost thou pause, Politian?
Pol. And still *together—together.*
Lal. Now, Earl of Leicester!
Thou *lovest* me, and in my heart of hearts
I feel thou lovest me truly.
Pol. Oh, Lalage! (*throwing himself upon his knee*).
And lovest thou *me?*
Lal. Hist! hush! within the gloom
Of yonder trees methought a figure passed—
A spectral figure, solemn and slow, and noiseless—
Like the green shadow conscience, solemn and noiseless.
(*walks across the returns*).
I was mistaken—'twas but a giant bough
Stirred by the autumn wind. Politian!
Pol. My Lalage—my love! why art thou moved?
Why dost thou turn so pale? Not conscience' self,
Far less a shadow which thou likenest to it,

Should shake the firm spirit thus. But the night wind
Is chilly—and these melancholy boughs
Throw over all things a gloom.
Lal. Politian!
Thou speakest to me of love. Knowest thou the land
With which all tongues are busy—a land new found—
Miraculously found by one of Genoa—
A thousand leagues within the golden west?
A fairy land of flowers, and fruit, and sunshine,
And crystal lakes, and over-arching forests,
And mountains, around whose towering summits the winds
Of heaven untrammelled flow—which air to breathe
Is Happiness now, and will be Freedom hereafter
In days that are to come?
Pol. O, wilt thou—wilt thou
Fly thither with me? There Care shall be forgotten,
And Sorrow shall be no more, and Eros be all.
And life shall then be mine, for I will live
For thee—and in thine eyes—and thou shalt be
No more a mourner—but the radiant Joys
Shall wait upon thee, and the angel Hope
Attend thee ever; and I will kneel to thee
And worship thee, and call thee my beloved,
My own, my beautiful, my love, my wife,
My all;—oh, wilt thou—wilt thou, Lalage,
Fly thither with me?
Lal. A deed is to be done—
Castiglione lives!
Pol. And he shall die! (*Exit.*)
Lal. (*after a pause*). And—he—shall —die!——alas!
Castiglione die? Who spoke the words?
Where am I?—what was it he said?—Politian!
Thou *art* not gone—thou art not *gone,* Politian!
I *feel* thou art not gone—yet dare not look,
Lest I behold thee not—thou *couldst* not go
With those words upon thy lips—O, speak to me!
And let me hear thy voice—one word —one word,
To say thou art not gone,—one little sentence,
To say how thou dost scorn—how thou dost hate
My womanly weakness. Ha! ha! thou *art* not gone—
O, speak to me! I *knew* thou wouldst not go!
I knew thou wouldst not, couldst not, *durst* not go.
Villain, thou *art* not gone—thou mockest me!
And thus I clutch thee—thus!——He is gone, he is gone—
Gone—gone. Where am I?——'tis well —'tis very well!
So that the blade be keen—the blow be sure,
'Tis well, 'tis *very* well—alas! alas!

SCENE V.

The Suburbs. Politian alone.

Politian. This weakness grows upon me. I am faint,

And much I fear me ill—it will not do
To die ere I have lived!—Stay—stay thy hand,
O Azrael, yet awhile!—Prince of the Powers
Of Darkness and the Tomb, O, pity me!
O, pity me! let me not perish now,
In the budding of my Paradisal Hope!
Give me to live yet—yet a little while:
'Tis I who pray for life—I who so late
Demanded but to die!—what sayeth the Count?

Enter Baldazzar.

Baldazzar. That, knowing no cause of quarrel or of feud
Between the Earl Politian and himself,
He doth decline your cartel.

Pol. What didst thou say?
What answer was it you brought me, good Baldazzar?
With what excessive fragrance the zephyr comes
Laden from yonder bowers!—a fairer day,
Or one more worthy Italy, methinks
No mortal eyes have seen!—*what* said the Count?

Bal. That he, Castiglione, not being aware
Of any feud existing, or any cause
Of quarrel between your lordship and himself,
Cannot accept the challenge.

Pol. It is most true—
All this is very true. When saw you, sir,
When saw you now, Baldazzar, in the frigid
Ungenial Britain which we left so lately,
A heaven so calm as this—so utterly free
From the evil taint of clouds?—and he did *say!*

Bal. No more, my lord, than I have told you,
The Count Castiglione will not fight,
Having no cause for quarrel.

Pol. Now this is true—
All very true. Thou art my friend, Baldazzar,
And I have not forgotten it—thou'lt do me
A piece of service; wilt thou go back and say
Unto this man, that I, the Earl of Leicester,
Hold him a villian?—thus much, I prythee, say
Unto the Count—it is exceeding just
He should have cause for quarrel.

Bal. My lord!—my friend!——

Pol. (*aside*) 'Tis he—he comes himself! (*aloud*). Thou reasonest well.
I know what thou wouldst say—not send the message—
Well!—I will think of it—I will not send it.
Now prythee, leave me—hither doth come a person
With whom affairs of a most private nature
I would adjust.

Bal. I go—to-morrow we meet,
Do we not?—at the Vatican.

Pol. At the Vatican. (*Exit Bal.*)

Enter Castiglione.

Cas. The Earl of Leicester here!

Pol. I *am* the Earl of Leicester, and thou seest,
Dost thou not, that I am here?

Cas. My Lord, some strange,
Some singular mistake—misunderstanding—
Hath without doubt arisen: thou hast been urged

Thereby, in heat of anger, to address
Some words most unaccountable, in writing,
To me, Castiglione; the bearer being
Baldazzar, Duke of Surrey. I am aware
Of nothing which might warrant thee in this thing,
Having given thee no offence. Ha!—am I right?
'Twas a mistake?—undoubtedly—we all
Do err at times.

Pol. Draw, villain, and prate no more!

Cas. Ha!—draw?—and villain? have at thee then at once,
Proud Earl! (*Draws.*)

Pol. (*drawing*). Thus to the expiatory tomb,
Untimely sepulchre, I do devote thee
In the name of Lalage!

Cas. (*letting fall his sword and recoiling to the extremity of the stage*) Of Lalage!
Hold off—thy sacred hand!—avaunt I say!
Avaunt—I will not fight thee—indeed I dare not.

Pol. Thou wilt not fight with me didst say, Sir Count?
Shall I be baffled thus?—now this is well;
Didst say thou *darest* not? Ha!

Cas I dare not—dare not—!
Hold off thy hand—with that beloved name
So fresh upon thy lips I will not fight thee—
I cannot—dare not.

Pol. Now by my halidom
I do believe thee!—coward, I do believe thee!

Cas. Ha!—coward!—this may not be!
(*clutches his sword and staggers towards Politian, but his purpose is changed before reaching him, and he falls upon his knee at the feet of the Earl.*)
Alas, my lord.
It is—it is—most true. In such a cause
I am the veriest coward. O pity me!

Pol. (*greatly softened*). Alas!—I do indeed, I pity thee.

Cas. And Lalage——

Pol. Scoundrel!—arise and die!

Cas. It needeth not be—thus—thus—
O let me die
Thus on my bended knee. It were most fitting
That in this deep humiliation I perish.
For in the fight I will not raise a hand
Against thee, Earl of Leicester. Strike thou home— (*baring his bosom*).
Here is no let or hindrance to thy weapon—
Strike home. I *will not* fight thee.

Pol. Now's Death and Hell!
Am I not—am I not sorely—greviously tempted
To take thee at thy word? But mark me, sir:
Think not to fly me thus. Do thou prepare
For public insult in the streets—before
The eyes of the citizens. I'll follow thee—
Like an avenging spirit I'll follow thee
Even unto death. Before those whom thou lovest—
Before all Rome I'll taunt thee, villain,
—I'll taunt thee,
Dost hear? with *cowardice*—thou *wilt* not fight me?
Thou liest! thou *shalt!* (*Exit.*)

Cas. Now this indeed is just!
Most righteous, and most just, avenging Heaven!

SONNET—TO SCIENCE

Private reasons—some of which have reference to the sin of plagiarism, and others to the date of Tennyson's first poems—have induced me, after some hesitation, to re-publish these, the crude compositions of my earliest boyhood. They are printed *verbatim*—without alteration from the original edition—the date of which is too remote to be judiciously acknowledged. E. A. P.

(The Sonnet to Science headed the edition prefaced by the above remark. At the age of 14, Poe was a poet.—Ed.)

SCIENCE! true daughter of Old Time thou art!
Who alterest all things with thy peering eyes.
Why preyest thou thus upon the poet's heart,
Vulture, whose wings are dull realities?
How should he love thee? or how deem thee wise,
Who wouldst not leave him in his wandering
To seek for treasure in the jewelled skies,
Albeit he soared with an undaunted wing?
Hast thou not dragged Diana from her car?
And driven the Hamadryad from the wood
To seek a shelter in some happier star?
Hast thou not torn the Naiad from her flood,
The Elfin from the green grass, and from me
The summer dream beneath the tamarind tree?

AL AARAAF*

PART I.

O! NOTHING earthly save the ray
(Thrown back from flowers) of Beauty's eye,
As in those gardens where the day
Springs from the gems of Circassy—
O! nothing earthly save the thrill
Of melody in woodland rill—
Or (music of the passion-hearted)
Joy's voice so peacefully departed,
That, like the murmur in the shell,
Its echo dwelleth and will dwell—
Oh, nothing of the dross of ours—
Yet all the beauty—all the flowers
That list our Love, and deck our bowers—
Adorn yon world afar, afar—
The wandering star.

'Twas a sweet time for Nesace—for there
Her world lay lolling on the golden air,
Near four bright suns—a temporary rest—
An oasis in desert of the blest.
Away—away—'mid seas of rays that roll
Empyrean splendour o'er th' unchained soul—
The soul that scarce (the billows are so dense)
Can struggle to its destined eminence—

---

*A star was discovered by Tycho Brahe which appeared suddenly in the heavens—attained, in a few days, a brilliancy surpassing that of Jupiter—then as suddenly disappeared, and has never been seen since.—E. A. P.

(This and subsequent notes were written by Poe himself.—Ed.)

To distant spheres, from time to time, she rode,
And late to ours, the favoured one of God—

But, now, the ruler of an anchored realm,
She throws aside the sceptre—leaves the helm,
And, amid incense and high spiritual hymns,
Laves in quadruple light her angel limbs.

Now happiest, loveliest in yon lovely Earth,
Whence sprang the "Idea of Beauty" into birth.
(Falling in wreaths thro' many a startled star,
Like woman's hair 'mid pearls, until afar,
It lit on hills Achaian, and there dwelt)
She looked into Infinity—and knelt.
Rich clouds, for canopies, about her curled—
Fit emblems of the model of her world—
Seen but in beauty—not impeding sight
Of other beauty glittering through the light—
A wreath that twined each starry form around,
And all the opalled air in colour bound.

All hurriedly she knelt upon a bed
Of flowers; of lilies such as reared the head
On the fair Capo Deucato, and sprang
So eagerly around about to hang
Upon the flying footsteps of—deep pride—
Of her who loved a mortal—and so died.
The Sephalica, budding with young bees,
Upreared its purple stem around her knees:
And gemmy flower, of Trebizond misnamed
Inmate of highest stars, where erst it shamed
All other loveliness; its honied dew
(The fabled nectar that the heathen knew)
Deliriously sweet, was dropp'd from Heaven,
And fell on gardens of the unforgiven
In Trebizond—and on a sunny flower
So like its own above, that, to this hour,
It still remaineth, torturing the bee
With madness, and unwonted reverie:
In Heaven, and all its environs, the leaf
And blossom of the fairy plant, in grief
Disconsolate linger—grief that hangs her head,
Repenting follies that full long have fled,
Heaving her white breast on the balmy air,
Like guilty beauty, chastened, and more fair:
Nyctanthes too, as sacred as the light
She fears to perfume, perfuming the night:
And Clytia* pondering between many a sun,
While pettish tears adown her petals run;
And that aspiring flower† that sprang on Earth—
And died, ere scarce exalted into birth,
Bursting its odorous heart in spirit to wing

---

* Clytia—*The Chrysanthemum Peruvianum.*

† There is cultivated in the king's garden at Paris a species of serpentine aloes without prickles.

Its way to Heaven, from garden of a king:
And Valisnerian lotus* thither flown
From struggling with the waters of the Rhone:
And thy most lovely purple perfume,† Zante!
Isola d'oro!—Fior-di-Levante!
And the Nelumbo bud‡ that floats for ever
With Indian Cupid down the holy river—
Fair flowers, and fairy! to whose care is given
To bear the goddess' song, in odours, up to Heaven:
"Spirit! that dwellest where,
In the deep sky,
The terrible and fair,
In beauty vie!
Beyond the line of blue—
The boundary of the star
Which turneth at the view
Of thy barrier and thy bar—
Of the barrier overgone
By the comets who were cast
From their pride, and from their throne,
To be drudges till the last—
To be carriers of fire
(The red fire of their heart)
With speed that may not tire,
And with pain that shall not 'part—
Who livest—*that* we know—
In Eternity—we feel—
But the shadow of whose brow
What spirit shall reveal?
Tho' the beings whom thy Nesace,
Thy messenger, hath known
Have dream'd for thy Infinity
A model of their own—
Thy will is done, Oh, God!
The star hath ridden high
Thro' many a tempest, but she rode
Beneath thy burning eye;
And here, in thought, to thee—
In thought that can alone
Ascend thy empire, and to be
A partner of thy throne—
By winged fantasy
My embassy is given,
Till secrecy shall knowledge be
In the environs of Heaven."
She ceased—and buried then her burning cheek
Abashed, amid the lilies there, to seek
A shelter from the fervour of his eye;
For the stars trembled at the Deity.
She stirred not—breathed not—for a voice was there
How solemnly pervading the calm air!
A sound of silence on the startled ear
Which dreamy poets name "the music of the sphere."
Ours is a world of words: Quiet we call "Silence"—which is the merest word of all.
All Nature speaks, and ev'n ideal things
Flap shadowy sounds from visionary wings—
But ah! not so when, thus, in realms on high
The eternal voice of God is passing by
And the red winds are withering in the sky!

"What tho' in worlds which sightless cycles run,
Link'd to a little system, and one sun—
Where all my love is folly and the crowd
Still think my terrors but the thunder cloud.

---

* There is found in the Rhone a beautiful lily of the Valisnerian kind.

† The Hyacinth.

‡ A fiction of the Indians.

The storm, the earthquake, and the ocean-wrath—
(Ah! will they cross me in my angrier path?)
What tho' in worlds which own a single sun
The sands of Time grow dimmer as they run.
Yet thine is my resplendency, so given
To bear my secrets thro' the upper Heaven.
Leave tenantless thy crystal home, and fly,
With all thy train, athwart the moony sky—
Apart—like fire-flies in Sicilian night,*
And wing to other worlds another light!
Divulge the secrets of thy embassy
To the proud orbs that twinkle—and to be
To every heart a barrier and a ban
Lest the stars totter in the guilt of man!"

Up rose the maiden in the yellow night,
The single-mooned eve!—on Earth we plight
Our faith to one love—and one moon adore—
The birthplace of young Beauty had no more.
As sprang that yellow star from dowry hours
Up rose the maiden from her shrine of flowers,
And bent o'er sheeny mountain and dim plain.
Her way—but left not yet her Therasaean reign.*

PART II.

High on a mountain of enamelled head—
Such as the drowsy shepherd on his bed
Of giant pasturage lying at his ease,
Raising his heavy eyelid, starts and sees
With many a muttered "hope to be forgiven,"
What time the moon is quadrated in Heaven—
Of rosy head, that towering far away
Into the sunlit ether, caught the ray
Of sunken suns at eve—at noon of night,
While the moon danced with the fair stranger light—
Upreared upon such height arose a pile
Or gorgeous columns on th' unburtnened air,
Flashing from Parian marble that twin smile
Far down upon the wave that sparkled there,
And nursled the young mountain in its lair.
Of molten stars their pavement, such as fall
Thro' the ebon air, besilvering the pall
Of their own dissolution, while they die—
Adorning then the dwellings of the sky.
A dome—by linked light from Heaven let down,

* I have often noticed a peculiar movement of the fire-flies;—they will collect in a body and fly off, from a common centre, into innumerable radii.

* Therasæa, or Therasea, the island mentioned by Seneca, which in a moment arose from the sea to the eyes of astonished mariners.

Sat gently on these columns as a crown—
A window of one circular diamond, there,
Looked out above into the purple air,
And rays from God shot down that meteor chain
And hallowed all the beauty twice again,
Save when, between th' Empyrean and that ring,
Some eager spirit flapped his dusky wing.
But on the pillars Seraph eyes have seen
The dimness of this world: that greyish green
That Nature loves the best for Beauty's grave
Lurked in each cornice, round each architrave—
And every sculptured cherub thereabout
That from this marble dwelling peered out,
Seemed earthly in the shadow of his niche—
Achaian statues in a world so rich!
Friezes from Tadmor and Persepolis—
From Baalbec, and the stilly, clear abyss
Of beautiful, Gomorrha! O, the wave
Is now upon thee—but too late to save!
Sound loves to revel in a summer night:
Witness the murmur of the grey twilight
That stole upon the ear, in Eyraco*
Of many a wild star-gazer long ago—
That stealeth ever on the ear of him
Who, musing, gazeth on the distance dim,
And sees the darkness coming as a cloud—
Is not its form—its voice—most palpable and loud?*

But what is this!—it cometh—and it brings
A music with it—'tis the rush of wings—
A pause—and then a sweeping, falling strain
And Nesace is in her halls again.
From the wild energy of wanton haste
Her cheeks were flushing, and her lips apart;
The zone that clung around her gentle waist
Had burst beneath the heaving of her heart.
Within the centre of that hall to breathe
She paused and panted, Zanthe! all beneath
The fairy light that kissed her golden hair,
And longed to rest, yet could but sparkle there!

Young flowers were whispering in melody
To happy flowers that night—and tree to tree:
Fountains were gushing music as they fell
In many a star-lit grave, or moon-lit dell;
Yet silence came upon material things—

* Eyraco—Chaldea.

* I have often thought I could distinctly hear the sound of the darkness as it stole over the horizon.

Fair flowers, bright waterfalls, and angel wings—
And sound alone that from the spirit sprang
Bore burden to the charm the maiden sang:

"Neath blue-bell or streamer—
Of tufted wild spray
That keeps, from the dreamer,
The moonbeam away—
Bright beings! that ponder,
With half closing eyes,
On the stars which your wonder
Hath drawn from the skies,
Till they glance thro' the shade, and
Come down to your brow
Like——eyes of the maiden
Who calls on you now—
Arise! from your dreaming
In violet bowers,
To duty beseeming
These star-litten hours—
And shake from your tresses
Encumbered with dew
The breath of those kisses
That cumber them too—
(O! how, without you, Love!
Could angels be blest?)
Those kisses of true love
That lulled ye to rest!
Up! shake from your wing
Each hindering thing:
The dew of the night—
It would weigh down your flight;
And true love caresses—
O! leave them apart!
They are light on the tresses,
But lead on the heart.

Ligeia! Ligeia!
My beautiful one!
Whose harshest idea
Will to melody run,
O! is it thy will
On the breezes to toss?
Or, capriciously still,
Like the lone Albatross,*
Incumbent on night
(As she on the air)
To keep watch with delight
On the harmony there?

Ligeia! wherever
Thy image may be,
No magic shall sever
Thy music from thee.
Thou hast bound many eyes
In a dreamy sleep—
But the strains still arise
Which *thy* vigilance keep—
The sound of the rain,
Which leaps down to the flower
And dances again
In the rhythm of the shower—
The murmur that springs
From the growing of grass—
Are the music of things—
But are modelled, alas!—
Away, then, my dearest,
O! hie thee away
To springs that lie clearest
Beneath the moon-ray—
To lone lake that smiles,
In its dream of deep rest,
At the many star-isles
That enjewel its breast—
Where wild flowers, creeping,
Have mingled their shade,
On its margin is sleeping
Full many a maid—
Some have left the cool glade, and
Have slept with the bee—
Arouse them, my maiden,
On moorland and lea—

---

* The Albatross is said to sleep on the wing.

Go! breathe on their slumber,
All softly in ear
The musical number
They slumbered to hear—
For what can awaken
An angel so soon
Whose sleep hath been taken
Beneath the cold moon,
As the spell which no slumber
Of witchery may test,
The rhythmical number
Which lulled him to rest?"

Spirits in wing, and angels to the view,
A thousand seraphs burst th' Empyrean thro',
Young dreams still hovering on their drowsy flight—
Seraphs in all but "Knowledge," the keen light
That fell, refracted, thro' thy bounds, afar,
O Death! from the eye of God upon that star:
Sweet was that error—sweeter still that death—
Sweet was that error—ev'n with *us* the breath
Of Science dims the mirror of our joy—
To them 'twere the Simoom, and would destroy—
For what (to them) availeth it to know
That Truth is Falsehood—or that Bliss is Woe?
Sweet was their death—with them to die was rife
With the last ecstasy of satiate life—
Beyond that death no immortality—
But sleep that pondereth and is "not to be"—
And there—oh! may my weary spirit dwell—
Apart from Heaven's eternity—and yet how far from Hell!

What guilty spirit, in what shrubbery dim,
Heard not the stirring summons of that hymn?
But two: they fell: for Heaven no grace imparts
To those who hear not for their beating hearts.
A maiden angel and her seraph-lover—
O! where (and ye may seek the wide skies over)
Was Love, the blind, near sober Duty known?
Unguided Love hath fallen—'mid "tears of perfect moan."

He was a goodly spirit—he who fell:
A wanderer by mossy-mantled well—
A gazer on the lights that shine above—
A dreamer in the moon-beam by his love:
What wonder? for each star is eye-like there,
And looks so sweetly down on Beauty's hair—
And they, and ev'ry mossy spring were holy
To his love-haunted heart and melancholy.
The night had found (to him a night of woe)
Upon a mountain crag, young Angelo—
Beetling it bends athwart the solemn sky,
And scowls on starry worlds that down beneath it lie.
Here sate he with his love—his dark eye bent
With eagle gaze along the firmament:
Now turned it upon her—but ever then
It trembled to the orb of Earth again.

"Ianthe, dearest, see! how dim that ray!
How lovely 'tis to look so far away!
She seemed not thus upon that autumn eve
I left her gorgeous halls—nor mourned to leave.
That eve—that eve—I should remember well—
The sun-ray dropped, in Lemnos, with a spell
On th' Arabesque carving of a gilded hall
Wherein I sate, and on the draperied wall—
And on my eye-lids—O, the heavy light!
How drowsily it weighed them into night!
On flowers, before, and mist, and love they ran
With Persian Saadi in his Gulistan:
But O, that light!—I slumbered—Death, the while,
Stole o'er my senses in that lovely isle
So softly that no single silken hair
Awoke that slept—or knew that he was there.

"The last spot of Earth's orb I trod upon
Was a proud temple called the Parthenon;
More beauty clung around her columned wall
Than even thy glowing bosom beats withal,
And when old Time my wing did disenthral
Thence sprang I—as the eagle from his tower,
And years I left behind me in an hour.
What time upon her airy bounds I hung
One half the garden of her globe was flung
Unrolling as a chart unto my view—
Tenantless cities of the desert too!
Ianthe, beauty crowded on me then,
And half I wished to be again of men."

"My Angelo! and why of them to be?
A brighter dwelling-place is here for thee—
And greener fields than in yon world above,
And woman's loveliness—and passionate love."

"But list, Ianthe! when the air so soft
Failed, as my pennoned spirit leapt aloft,
Perhaps my brain grew dizzy—but the world
I left so late was into chaos hurled,
Sprang from her station, on the winds apart,
And rolled a flame, the fiery Heaven athwart.
Methought, my sweet one, then I ceased to soar,
And fell—not swiftly as I rose before,
But with a downward, tremulous motion thro'
Light, brazen rays, this golden star unto!
Nor long the measure of my falling hours,
For nearest of all stars was thine to ours—
Dread star! that came, amid a night of mirth,
A red Dædalion on the timid Earth."

"We came—and to thy Earth—but not to us
Be given our lady's bidding to discuss:
We came, my love; around, above, below.

Gay fire-fly of the night we come and go,
Nor ask a reason save the angel-nod
She grants to us as granted by her God—
But, Angelo, than thine grey Time unfurled
Never his fair wing o'er fairer world!
Dim was its little disc, and angel eyes
Alone could see the phantom in the skies,
When first Al Aaraaf knew her course to be
Headlong thitherward o'er the starry sea—
But when its glory swelled upon the sky,
As glowing Beauty's bust beneath man's eye,
We paused before the heritage of men,
And thy star trembled—as doth Beauty then!"

Thus in discourse, the lovers whiled away
The night that waned and waned and brought no day.
They fell: for Heaven to them no hope imparts
Who hear not for the beating of their hearts.

TAMERLANE

("Tamerlane" was the first poem ever published by Poe. It headed a Boston edition of 1827.—Ed.)

Kind solace in a dying hour!
Such, Father, is not (now) my theme—
I will not madly deem that power
Of Earth may shrive me of the sin
Unearthy pride hath revelled in—
I have no time to dote or dream:
You call it hope—that fire of fire!
It is but agony of desire:
If I *can* hope—O God! I can—
Its fount is holier—more divine—
I would not call thee fool, old man,
But such is not a gift of thine.

Know thou the secret of a spirit
Bowed from its wild pride into shame.
O yearning heart! I did inherit
Thy withering portion with the fame,
The searing glory which hath shone
Amid the jewels of my throne,
Halo of Hell! and with a pain
Not Hell shall make me fear again—

O craving heart, for the lost flowers
And sunshine of my summer hours!
The undying voice of that dead time,
With its interminable chime,
Rings, in the spirit of a spell,
Upon thy emptiness—a knell.

I have not always been as now:
The fevered diadem on my brow
I claimed and won usurpingly—
Hath not the same fierce heirdom given
Rome to the Cæsar—this to me?
The heritage of a kingly mind,
And a proud spirit which hath striven
Triumphantly with human kind.

On mountain soil I first drew life:
The mists of the Tagley have shed
Nightly their dews upon my head,
And, I believe, the winged strife
And tumult of the headlong air
Have nestled in my very hair.

So late from Heaven—that dew—it fell
('Mid dreams of an unholy night)
Upon me with the touch of Hell,
While the red flashing of the light

From clouds that hung, like banners, o'er,
Appeared to my half-closing eye
The pageantry of monarchy;
And the deep trumpet-thunder's roar
Came hurriedly upon me, telling
Of human battle where my voice,
My own voice, silly child!—was swelling
(O! how my spirit would rejoice,
And leap within me at the cry)
The battle-cry of Victory!

The rain came down upon my head
Unsheltered—and the heavy wind
Rendered me mad and deaf and blind.
It was but man, I thought, who shed
Laurels upon me: and the rush—
The torrent of the chilly air
Gurgled within ear the crush
Of empires—with the captive's prayer—
The hum of suitors—and the tone
Of flattery 'round a sovereign's throne.
My passion, from that hapless hour,
Usurped a tyranny which men
Have deemed since I have reached to power,
My innate nature—be it so;
But, father, there lived one who, then,
Then—in my boyhood—when their fire
Burned with a still intenser glow
(For passion must, with youth, expire)
E'en *then* who knew this iron heart
In woman's weakness had a part.

I have no words—alas!—to tell
The loveliness of loving well!
Nor would I now attempt to trace
The more than beauty of a face
Whose lineaments, upon my mind,
Are——shadows on th' unstable wind:
Thus I remember having dwelt
Some page of early lore upon,
With loitering eye, till I have felt
The letters—with their meaning—melt
To fantasies—with none.

O, she was worthy of all love!
Love as in infancy was mine—
'Twas such an angel minds above
Might envy; her young heart the shrine
On which my every hope and thought
Were incense—then a goodly gift,
For they were childish and upright—
Pure as her young example taught:
Why did I leave it, and, adrift,
Trust to the fire within, for light?

We grew in age—and love—together—
Roaming the forest, and the wild;
My breast her shield in wintry weather—
And, when the friendly sunshine smiled.
And she would mark the opening skies,
I saw no Heaven—but in her eyes,
Young Love's first lesson is——the heart;
For 'mid that sunshine, and those smiles,
When, from our little cares apart,
And laughing at her girlish wiles,
I'd throw me on her throbbing breast,
And pour my spirit out in tears—
There was no need to speak the rest—
No need to quiet any fears
Of her—who asked no reason why,
But turned on me her quiet eye!

Yet *more* than worthy of the love
My spirit struggled with, and strove,
When, on the mountain peak, alone,
Ambition lent it a new tone—

I had no being—but in thee:
The world, and all it did contain
In the earth—the air—the sea—
Its joy—its little lot of pain
That was new pleasure—the ideal,
Dim vanities of dreams by night—
And dimmer nothings which were real—
(Shadows—and a more shadowy light!)
Parted upon their misty wings,
And, so, confusedly, became
Thine image and—a name—a name!
Two separate—yet most intimate things.

I was ambitious—have you known
The passion, father? You have not:
A cottager, I marked a throne
Of half the world as all my own,
And murmured at such a lowly lot—
But, just like any other dream,
Upon the vapour of the dew
My own had past, did not the beam
Of beauty which did while it thro'
The minute—the hour—the day—oppress
My mind with double loveliness.

We walked together on the crown
Of a high mountain which looked down
Afar from its proud natural towers
Of rock and forest, on the hills—
The dwindled hills! begirt with bowers
And shouting with a thousand rills.

I spoke to her of power and pride,
But mystically—in such guise
That she might deem it nought beside
The moment's converse; in her eyes
I read, perhaps too carelessly—
A mingled feeling with my own—
The flush on her bright cheek to me
Seemed to become a queenly throne
Too well that I should let it be
Light in the wilderness alone.

I wrapped myself in grandeur then,
And donned a visionary crown—
Yet it was not that Fantasy
Had thrown her mantle over me—
But that, among the rabble—men,
Lion ambition is chained down—
And crouches to a keeper's hand—
Not so in deserts where the grand—
The wild—the terrible conspire
With their own breath to fan his fire.

Look 'round thee now on Samarcand!—
Is she not queen of Earth? her pride
Above all cities? in her hand
Their destinies? in all beside
Of glory which the world hath known
Stands she not nobly and alone?
Falling—her veriest stepping-stone
Shall form the pedestal of a throne—
And who her sovereign? Timour—he
Whom the astonished people saw
Striding o'er empires haughtily
A diademed outlaw!

O, human love! thou spirit given,
On Earth, of all we hope in Heaven!
Which fall'st into the soul like rain
Upon the Siroc-withered plain,
And failing in thy power to bless,
But leav'st the heart a wilderness!
Idea! which bindest life around
With music of so strange a sound
And beauty of so wild a birth—
Farewell! for I have now the Earth

When Hope, the eagle that towered, could see
No cliff beyond him in the sky,
His pinions were bent droopingly—
And homeward turned his softened eye.

'Twas sunset: when the sun will part
There comes a sullenness of heart
To him who still would look upon
The glory of the summer sun.
That soul will hate the ev'ning mist
So often lovely, and will list
To the sound of the coming darkness (known
To those whose spirits harken) as one
Who, in a dream of night, *would* fly,
But *cannot*, from a danger nigh.

What tho' the moon—tho' the white moon
Shed all the splendor of her noon,
Her smile is chilly—and *her* beam,
In that time of dreariness, will seem
(So like you gather in your breath)
A portrait taken after death.
And boyhood is a summer sun
Whose waning is the dreariest one—
For all we live to know is known
And for all we seek to keep hath flown—
Let life, then, as the day-flower, fall
With the noon-day beauty—which is all.

I reached my home—my home no more
For all had flown who made it so.
I passed from out its mossy door,
And, tho' my tread was soft and low,
A voice came from the threshold stone
Of one whom I had earlier known—
O I defy thee, Hell, to show
On beds of fire that burn below,
An humbler heart—a deeper woe.

Father, I firmly do believe—
I *know*—for Death who comes for me
From regions of the blest afar,
Where there is nothing to deceive,
Hath left his iron gate ajar
And rays of truth you cannot see
Are flashing thro' Eternity——
I do believe that Eblis hath
A snare in every human path—
Else how, when in the holy grove
I wandered of the idol, Love,—
Who daily scents his snowy wings
With incense of burnt-offerings
From the most unpolluted things,
Whose pleasant bowers are yet so riven
Above with trellised rays from Heaven
No mote may shun—no tiniest fly—
The light'ning of his eagle eye—
How was it that Ambition crept,
Unseen, amid the revels there,
Till growing bold, he laughed and leapt
In the tangles of Love's very hair?

TO THE RIVER ——

Fair river; in thy bright clear flow
Of crystal, wandering water,
Thou art an emblem of the glow
Of beauty—the unhidden heart—
The playful maziness of art
In old Alberto's daughter;

But when within they wave she looks—
Which glistens then, and trembles—
Why, then, the prettiest of brooks
Her worshipper resembles;
For in his heart, as in thy stream,
Her image deeply lies—
His heart which trembles at the beam
Of her soul-searching eyes.

TO ——

The bowers whereat, in dreams, I see
The wantonest singing birds,
Are lips—and all thy melody
Of lip-begotten words—

Thine eyes, in Heaven of heart enshrined
Then desolately fall,
O God! on my funereal mind
Like starlight on a pall—

Thy heart—*thy* heart!—I wake and sigh
And sleep to dream till day
Of the truth that gold can never buy—
Of the baubles that it may.

A DREAM

In visions of the dark night
I have dreamed of joy departed—
But a waking dream of life and light
Hath left me broken-hearted.

Ah! what is not a dream by day
To him whose eyes are cast
On things around him with a ray
Turned back upon the past?

That holy dream—that holy dream,
While all the world were chiding,
Hath cheered me as a lovely beam,
A lonely spirit guiding.

What though that light, thro' storm and night,
So trembled from afar—
What could there be more purely bright
In Truth's day-star?

ROMANCE

Romance, who loves to nod and sing,
With drowsy head and folded wing,
Among the green leaves as they shake
Far down within some shadowy lake,
To me a painted paroquet
Hath been—a most familiar bird—
Taught me my alphabet to say—
To lisp my very earliest word
While in the wild wood I did lie,
A child—with a most knowing eye.

Of late, eternal Condor years
So shake the very Heaven on high
With tumult as they thunder by,
I have no time for idle cares
Through gazing on the unquiet sky.
And when an hour with calmer wings
Its down upon my spirit flings—
That little time with lyre and rhyme
To while away—forbidden thing!
My heart would feel to be a crime
Unless it trembled with the strings.

FAIRYLAND

(A portion of "Fairyland" appeared separately in the *Yankee Literary Gazette*, 1829.—Ed.)

Dim vales—and shadowy floods—
And cloudy-looking woods,
Whose forms we can't discover
For the tears that drip all over
Huge moons there wax and wane—
Again—again—again—
Every moment of the night—
Forever changing places—
And they put out the star-light
With the breath from their pale faces.
About twelve by the moon-dial
One more filmy than the rest
(A kind which, upon trial,
They have found to be the best)
Comes down—still down—and down
With its centre on the crown
Of a mountain's eminence,
While its wide circumference
In easy drapery falls
Over hamlets, over halls,
Wherever they may be—

O'er the strange woods—o'er the sea—
Over spirits on the wing—
Over every drowsy thing—
And buries them up quite
In a labyrinth of light—
And then, how deep!—O, deep!
Is the passion of their sleep.
In the morning they arise,
And their moony covering
Is soaring in the skies,
With the tempests as they toss,
Like——almost any thing—
Or a yellow Albatross.
They use that moon no more
For the same end as before—
Videlicet a tent—
Which I think extravagant:
Its atomies, however,
Into a shower dissever,
Of which those butterflies,
Of Earth, who seek the skies,
And so come down again
(Never-contented things!)
Have brought a specimen
Upon their quavering wings.

THE LAKE

In spring of youth it was my lot
To haunt of the wide world a spot
The which I could not love the less—
So lovely was the loneliness
Of a wild lake, with black rock bound,
And the tall pines that towered around.

But when the Night had thrown her pall
Upon that spot, as upon all,
And the mystic wind went by
Murmuring in melody—
Then—ah, then, I would awake
To the terror of the lone lake.

Yet that terror was not fright,
But a tremulous delight—
A feeling not the jewelled mine
Could teach or bribe me to define—
Nor Love—although the Love were thine.

Death was in that poisonous wave,
And in its gulf a fitting grave
For him who thence could solace bring
To his lone imagining—
Whose solitary soul could make
An Eden of that dim lake.

SONG

I saw thee on thy bridal day—
When a burning blush came o'er thee,
Though happiness around thee lay,
The world all love before thee:

And in thine eye a kindly light
(Whatever it might be)
Was all on Earth my aching sight
Of loveliness could see.

That blush, perhaps, was maiden shame—
As such it well may pass—
Though its glow hath raised a fiercer flame
In the breast of him, alas!

Who saw thee on that bridal day,
When that deep blush *would* come o'er thee,
Though happiness around thee lay,
The world all love before thee.

TO HELEN

Helen, thy beauty is to me
Like those Nicean barks of yore,
That gently, o'er a perfumed sea,
The weary, wayworn wanderer bore
To his own native shore.

On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad airs have brought me home
To the glory that was Greece,
To the grandeur that was Rome.

Lo! in yon brilliant window niche,
How statue-like I see thee stand,
The agate lamp within thy hand!
Ah, Psyche, from the regions which
Are the Holy Land!

SPIRITS OF THE DEAD.

(This poem is also called "Visit of the Dead."—Ed.)

Thy soul shall find itself alone
'Mid dark thoughts of the grey tombstone—
Not one, of all the crowd, to pry
Into thine hour of secrecy.
Be silent in that solitude
Which is not loneliness—for then
The spirits of the dead who stood
In life before thee are again
In death around thee—and their will
Shall overshadow thee: be still.
The night—tho' clear—shall frown—
And the stars shall not look down
From their high thrones in the Heaven,
With light like Hope to mortals given—
But their red orbs, without beam,
To thy weariness shall seem
As a burning and a fever
Which could cling to thee for ever.
Now are thoughts thou shalt not banish—
Now are visions ne'er to vanish—
From thy spirit shall they pass
No more—like dew-drops from the grass.
The breeze—the breath of God—is still—
And the mist upon the hill
Shadowy—shadowy—yet unbroken,
Is a symbol and a token—
How it hangs upon the trees,
A mystery of mysteries!

EVENING STAR.

'Twas noontide of summer,
And midtime of night,
And stars, in their orbits,
Shone pale, through the light
Of the brighter, cold moon.
'Mid planets her slaves,
Herself in the Heavens,
Her beam on the waves.

I gazed awhile
On her cold smile;
Too cold—too cold for me—
There passed, as a shroud,
A fleecy cloud,
And I turned away to thee,
Proud Evening Star,
In thy glory afar
And dearer thy beam shall be;
For joy to my heart
Is the proud part
Thou bearest in Heaven at night,
And more I admire
Thy distant fire,
Than that colder, lowly light.

IMITATION.

A DARK unfathomed tide
Of interminable pride—
A mystery, and a dream,
Should my early life seem;
I say that dream was fraught
With a wild and waking thought
Of beings that have been,
Which my spirit hath not seen,
Had I let them pass me by,
With a dreaming eye!
Let none of earth inherit
That vision on my spirit;
Those thoughts I would control,
As a spell upon his soul:
For that bright hope at last
And that light time have past,
And my worldly rest hath gone
With a sigh as it passed on:
I care not though it perish
With a thought I then did cherish.

"THE HAPPIEST DAY"

I.

THE happiest day—the happiest hour
My seared and blighted heart hath known,
The highest hope of pride and power,
I feel hath flown.

II.

Of power! said I? Yes! such I ween
But they have vanished long, alas!
The visions of my youth have been—
But let them pass.

III.

And pride, what have I now with thee?
Another brow may ev'n inherit
The venom that hast poured on me—
Be still my spirit!

IV.

The happiest day—the happiest hour
Mine eyes shall see—have ever seen
The brightest glance of pride and power
I feel have been:

V.

But were that hope of pride and power
Now offered with the pain
Ev'n *then* I felt—that brightest hour
I would not live again:

VI.

For on its wing was dark alloy
And as it fluttered—fell
An essence—powerful to destroy
A soul that knew it well.

Translation from the Greek.

HYMN TO ARISTOGEITON AND HARMODIUS

I.

WREATHED in myrtle, my sword I'll conceal
Like those champions devoted and brave,
When they plunged in the tyrant their steel,
And to Athens deliverance gave.

II.

Beloved heroes! your deathless souls roam
In the joy breathing isles of the blest;
Where the mighty of old have their home—
Where Achilles and Diomed rest.

III.

In fresh myrtle my blade I'll entwine,
Like Harmodius, the gallant and good,
When he made at the tutelar shrine
A libation of Tyranny's blood.

IV.

Ye deliverers of Athens from shame!
Ye avengers of Liberty's wrongs!
Endless ages shall cherish your fame
Embalmed in their echoing songs!

DREAMS.

Oh! that my young life were a lasting dream!
My spirit not awakening, till the beam
Of an Eternity should bring the morrow.
Yes! though that long dream were of hopeless sorrow,
'Twere better than the cold reality
Of waking life, to him whose heart must be,
And hath been still, upon the lovely earth,
A chaos of deep passion, from his birth.
But should it be—that dream eternally
Continuing—as dreams have been to me
In my young boyhood—should it thus be given,
'Twere folly still to hope for higher Heaven.
For I have revelled when the sun was bright
I' the summer sky, in dreams of living light
And loveliness,—have left my very heart
Inclines of my imaginary apart
From mine own home, with beings that have been
Of mine own thought—what more could I have seen?
'Twas once—and only once—and the wild hour
From my remembrance shall not pass some power
Or spell had bound me—'twas the chilly wind
Came o'er me in the night, and left behind
Its image on my spirit—or the moon
Shone on my slumbers in her lofty noon
Too coldly—or the stars—howe'er it was
That dream was as that night-wind—let it pass.
I have been happy, though in a dream.
I have been happy—and I love the theme:
Dreams! in their vivid colouring of life
As in that fleeting, shadowy, misty strife
Of semblance with reality which brings
To the delirious eve, more lovely things
Of Paradise and Love—and all my own!—
Than young Hope in his sunniest hour hath known.

"IN YOUTH I HAVE KNOWN ONE"

How often we forget all time, when lone
Admiring Nature's universal throne;
Her woods—her winds—her mountains —the intense
Reply of Hers to Our intelligence!

I.

In youth I have known one with whom the Earth
In secret communing held—as he with it,
In daylight, and in beauty, from his birth:
Whose fervid, flickering torch of life was lit
From the sun and stars, whence he had drawn forth
A passionate light—such for his spirit was fit—
And yet that spirit knew—not in the hour
Of its own fervour—what had o'er it power.

II.

Perhaps it may be that my mind is wrought
To a fever by the moonbeam that hangs o'er,
But I will half believe that wild light fraught
With more of sovereignty than ancient lore
Hath ever told—or is it of a thought
The unembodied essence, and no more
That with a quickening spell doth o'er us pass
As dew of the night time, o'er the summer grass?

III.

Doth o'er us pass, when, as th' expanding eye
To the loved object—so the tear to the lid
Will start, which lately slept in apathy?
And yet it need not be—(that object) hid
From us in life—but common—which doth lie
Each hour before us—but then only bid
With a strange sound, as of a harp-string broken
T' awake us—'Tis a symbol and a token—

IV.

Of what in other worlds shall be—and given
In beauty by our God, to those alone
Who otherwise would fall from life and Heaven
Drawn by their heart's passion, and that tone,
That high tone of the spirit which hath striven
Though not with Faith—with godliness—whose throne
With desperate energy 't hath beaten down;
Wearing its own deep feeling as a crown.

The Gold Bug

(First published in *The Dollar Newspaper*, Philadelphia, June, 1843, as a Prize-winner.—Ed.)

What ho! what ho! this fellow is dancing mad!
He hath been bitten by the Tarantula.
—*All in the Wrong.*

MANY years ago, I contracted an intimacy with a Mr. William Legrand. He was of an ancient Huguenot family, and had once been wealthy; but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his forefathers, and took up his residence at Sullivan's Island, near Charleston, South Carolina.

This island is a very singular one. It consists of little else than the sea sand, and is about three miles long. Its breadth at no point exceeds a quarter of a mile. It is separated from the mainland by a scarcely perceptible creek, oozing its way through a wilderness of reeds and slime, a favorite resort of the marsh-hen. The vegetation, as might be supposed, is scant, or at least dwarfish. No trees of any magnitude are to be seen. Near the western extremity, where Fort Moultrie stands, and where are some miserable frame buildings, tenanted, during summer, by the fugitives from Charleston dust and fever, may be found, indeed, the bristly palmetto; but the whole island, with the exception of this western point, and a line of hard, white beach on the sea-coast, is covered with a dense undergrowth of the sweet myrtle so much prized by the horticulturists of England. The shrub here often attains the height of fifteen or twenty feet, and forms an almost impenetrable coppice, burdening the air with its fragrance.

In the inmost recesses of this coppice, not far from the eastern or more remote end of the island, Legrand had built himself a small hut, which he occupied when I first, by mere accident, made his acquaintance. This soon ripened into friendship—for there was much in the recluse to excite interest and esteem. I found him well educated, with unusual powers of mind, but infected with misanthropy, and subject to perverse moods of alternate enthusiaasm and melancholy. He had with him many books, but rarely employed them. His chief amusements were gunning and fishing, or sauntering along the beach and through the myrtles, in quest of shells or entomological specimens—his collection of the latter might have been envied by a Swammerdamm. In these excursions he was usually accompanied by an old negro, called Jupiter, who had been manumitted before the reverses of the family, but who could be induced, neither by threats nor by promises, to abandon what he considered his right of attendance upon the footsteps of his young "Massa Will." It is not improbable that the relatives of Legrand, conceiv-

ing him to be somewhat unsettled in intellect, had contrived to instil this obstinacy into Jupiter, with a view to the supervision and guardianship of the wanderer.

The winters in the latitude of Sullivan's Island are seldom very severe, and in the fall of the year it is a rare event indeed when a fire is considered necessary. About the middle of October, 18—, there occurred, however, a day of remarkable chilliness. Just before sunset I scrambled my way through the evergreens to the hut of my friend, whom I had not visited for several weeks—my residence being, at that time, in Charleston, a distance of nine miles from the island, while the facilities of passage and re-passage were very far behind those of the present day. Upon reaching the hut I rapped, as was my custom, and getting no reply, sought for the key where I knew it was secreted, unlocked the door, and went in. A fine fire was blazing upon the hearth. It was a novelty, and by no means an ungrateful one. I threw off an overcoat, took an arm-chair by the crackling logs, and awaited patiently the arrival of my hosts.

Soon after dark they arrived, and gave me a most cordial welcome. Jupiter, grinning from ear to ear, bustled about to prepare some marsh-hens for supper. Legrand was in one of his fits—how else shall I term them?—of enthusiasm. He had found an unknown bivalve, forming a new genus, and, more than this, he had hunted down and secured, with Jupiter's assistance, a *scarabæus* which he believed to be totally new, but in respect to which he wished to have my opinion on the morrow.

"And why not to-night?" I asked, rubbing my hands over the blaze, and wishing the whole tribe of *scarabæi* at the devil.

"Ah, if I had only known you were here!" said Legrand, "but it's so long since I saw you; and how could I foresee that you would pay me a visit this very night of all others? As I was coming home I met Lieutenant G——, from the fort, and, very foolishly, I lent him the bug; so it will be impossible for you to see it until the morning. Stay here to-night, and I will send Jup down for it at sunrise. It is the loveliest thing in creation!"

"What?—sunrise?"

"Nonsense! no!—the bug. It is of a brilliant gold color—about the size of a large hickory-nut—with two jet black spots near one extremity of the back, and another, somewhat longer, at the other. The *antennæ* are—"

"Dey ain't *no* tin in him, Massa Will, I keep a tellin' on you," here interrupted Jupiter; "de bug is a goole-bug, solid, ebery bit of him, inside and all, sep him wing—neber feel half so hebby a bug in my life."

"Well, suppose it is, Jup," replied Legrand, somewhat more earnestly, it seemed to me, than the case demanded; "is that any reason for your letting the birds burn? The color"—here he turned to me—"is really almost enough to warrant Jupiter's idea. You never saw a more brilliant metallic lustre than the scales emit—but of this you cannot judge till to-morrow. In the meantime I can give you some idea of the shape." Saying this, he seated himself at a small table, on which were a pen and ink, but no paper. He looked for some in a drawer, but found none.

"Never mind," he said at length, "this will answer;" and he drew from his waistcoat pocket a scrap of what I took to be very dirty foolscap, and made upon it a rough drawing with the pen. While he did this, I retained my seat by the fire, for I was still chilly. When the design was complete, he handed it to me without rising. As I received it, a loud growl was heard, succeeded by a scratching at the door. Jupiter opened it, and a large Newfoundland, belonging to Legrand, rushed in, leaped upon my shoulders, and loaded me with caresses; for I had shown him much attention during previous visits. When his gambols were over, I looked at the paper, and, to speak the truth, found myself not a little puzzled at what my friend had depicted.

"Well!" I said, after contemplating it for some minutes, "This *is* a strange *scarabæus,* I must confess; new to me; never saw anything like it before—unless it was a skull, or a death's-head, which it more nearly resembles than anything else that has come under *my* observation."

"A death's-head!" echoed Legrand. "Oh—yes—well, it has something of that appearance upon paper, no doubt. The two upper black spots look like eyes, eh? and the longer one at the bottom like a mouth—and then the shape of the whole is oval."

"Perhaps so," said I; "but, Legrand, I fear you are no artist. I must wait until I see the beetle itself, if I am to form any idea of its personal appearance."

"Well, I don't know," said he, a little nettled, "I draw tolerably—*should* do it at least—have had good masters. and flatter myself that I am not quite a blockhead."

"But, my dear fellow, you are joking, then," said I, "this is a very passable *skull*—indeed, I may say that it is a very *excellent* skull, according to the vulgar notions about such specimens of physiology—and your *scarabæus* must be the queerest *scarabæus* in the world if it resembles it. Why, we may get up a very thrilling bit of superstition upon this hint. I presume you will call the bug *scarabæus caput hominis,* or something of that kind—there are many similar titles in the Natural Histories. But where are the *antennæ* you spoke of?"

"The *antennæ!*" said Legrand, who seemed to be getting unaccountably warm upon the subject; "I am sure you must see the *antennæ.* I made them as distinct as they are in the original insect, and I presume that is sufficient."

"Well, well," I said, "perhaps you have—still I don't see them;" and I handed him the paper without additional remark, not wishing to ruffle his temper; but I was much surprised at the turn affairs had taken; his ill humor puzzled me—and, as for the drawing of the beetle, there were positively *no antennæ* visible, and the whole *did* bear a very close resemblance to the ordinary cuts of a death's-head.

He received the paper very peevishly, and was about to crumple it, apparently to throw it in the fire, when a casual glance at the design seemed suddenly to rivet his attention. In an instant his face grew violently red—in another excessively pale. For some minutes he continued to scrutinize the drawing minutely where he sat. At length he

arose, took a candle from the table, and proceeded to seat himself upon a sea-chest in the farthest corner of the room. Here again he made an anxious examination of the paper; turning it in all directions. He said nothing, however, and his conduct greatly astonished me; yet I thought it prudent not to exacerbate the growing moodiness of his temper by any comment. Presently he took from his coat-pocket a wallet, placed the paper carefully in it, and deposited both in a writing-desk, which he locked. He now grew more composed in his demeanor; but his original air of enthusiasm had quite disappeared. Yet he seemed not so much sulky as abstracted. As the evening wore away he became more and more absorbed in revery, from which no sallies of mine could arouse him. It had been my intention to pass the night at the hut, as I had frequently done before, but, seeing my host in this mood, I deemed it proper to take leave. He did not press me to remain, but, as I departed, he shook my hand with even more than his usual cordiality.

It was about a month after this (and during the interval I had seen nothing of Legrand) when I received a visit, at Charleston, from his man, Jupiter. I had never seen the good old negro look so dispirited, and I feared that some serious disaster had befallen my friend.

"Well, Jup," said I, "what is the matter now?—how is your master?"

"Why, to speak the troof, massa, him not so berry well as mought be."

"Not well! I am truly sorry to hear it. What does he complain of?"

"Dar! dats it!—him neber 'plain of notin'—but him berry sick for all dat."

"*Very* sick, Jupiter!—why didn't you say so at once? Is he confined to bed?"

"No, dat he ain't!—he aint 'find'd nowhar—dat's just whar de shoe pinch—my mind is got to be berry hebby 'bout poor Massa Will."

"Jupiter, I should like to understand what it is you are talking about. You say your master is sick. Hasn't he told you what ails him?"

"Why, massa, 'taint wof while for to git mad about de matter—Massa Will say noffin at all aint de matter wid him—but den what make him go about looking dis here way, wid he head down and he soldiers up, and as white as a goose? And den he keep a syphon all de time——"

"Keeps a what, Jupiter?"

"Keeps a syphon wid de figgurs on de slate—de queerest figgurs I ebber did see. Ise gittin' to be skeered, I tell you. Hab for to keep mighty tight eye 'pon him 'noovers. Todder day he gib me slip 'fore de sun up and was gone de whole ob de blessed day. I had a big stick ready cut for to gib him deuced good beating when he did come—but Ise sich a fool dat I hadn't de heart arter all—he looked so berry poorly."

"Eh?—what?—ah yes!—upon the whole I think you had better not be too severe with the poor fellow—don't flog him, Jupiter—he can't very well stand it—but can you form no idea of what has occasioned this illness, or rather this change of conduct? Has anything unpleasant happened since I saw you?"

"No, massa, dey aint bin noffin onpleasant *since* den—'twas *'fore* den I'm feared—'twas be berry day you was dare."

"How? what do you mean?"

"Why, massa, I mean de bug—dare now."

"That what?"

"De bug—I'm berry sartin dat Massa Will bin bit somewhere 'bout he head by dat goole-bug."

"And what cause have you, Jupiter, for such a supposition?"

"Claws enuff, massa, and mouff, too. I never did see sich a deuced bug—he kick and he bite ebery ting what cum near him. Massa Will cotch him fuss, but had for to let him go 'gin mighty quick, I tell you—den was de time he must ha' got de bite. I didn't like de look ob de bug mouff, myself, nohow, so I wouldn't take hold ob him wid my finger, but I cotch him wid a piece of paper dat I found. I rap him up in de paper and stuff a piece of it in he mouff —dat was de way."

"And you think then, that your master was really bitten by the beetle, and that the bite made him sick?"

"I don't think noffin about it—I nose it. What make him dream 'bout de goole so much, if 'taint cause he bit by the goole-bug? Ise heered 'bout dem goole-bugs 'fore dis."

"But how do you know he dreams about gold?"

"How I know? why, 'cause he talk about it in he sleep—dat's how I nose."

"Well, Jup, perhaps you are right; but to what fortunate circumstance am I to attribute the honor of a visit from you to-day?"

"What de matter, massa?"

"Did you bring any message from Mr. Legrand?"

"No, massa, I bring dis here pissel;" and here Jupiter handed me a note which ran thus:

"My Dear ——

"Why have I not seen you for so long a time? I hope you have not been so foolish as to take offence at any little *brusquerie* of mine; but no, that is improbable.

"Since I saw you I have had great cause for anxiety. I have something to tell you, yet scarcely know how to tell it, or whether I should tell it at all.

"I have not been quite well for some days past, and poor old Jup annoys me, almost beyond endurance, by his well-meant attentions. Would you believe it?—he had prepared a huge stick, the other day, with which to chastise me for giving him the slip, and spending the day, *solus*, among the hills on the mainland. I verily believe that my ill looks alone saved me a flogging.

"I have made no addition to my cabinet since we met.

"If you can, in any way, make it convenient, come over with Jupiter. *Do* come. I wish to see you *to-night*, upon business of importance. I assure you that it is of the *highest* importance.

"Ever yours,

"William Legrand."

There was something in the tone of this note which gave me great uneasiness. Its whole style differed materially from that of Legrand. What could he be dreaming of? What new crotchet possessed his excitable brain? What "business of the highest importance" could *he* possibly have to transact? Jupiter's account of him boded no good. I dreaded lest the continued pressure of misfortune had, at length, fairly unsettled the reason of my friend. Without a moment's hesitation, there-

fore, I prepared to accompany the negro.

Upon reaching the wharf, I noticed a scythe and three spades, all apparently new, lying in the bottom of the boat in which we were to embark.

"What is the meaning of all this, Jup?" I inquired.

"Him syfe, massa, and spade."

"Very true; but what are they doing here?"

"Him de syfe and de spade what Massa Will sis 'pon my buying for him in de town, and de debbil's own lot of money I had to gib for 'em."

"But what, in the name of all that is mysterious, is your 'Massa Will' going to do with scythes and spades?"

"Dat's more dan *I* know, and debbil take me if I don't b'lieve 'tis more dan he know too. But it's all cum ob de bug."

Finding that no satisfaction was to be obtained of Jupiter, whose whole intellect seemed to be absorbed by "de bug," I now stepped into the boat, and made sail. With a fair and strong breeze we soon ran into the little cove to the northward of Fort Moultrie, and a walk of some two miles brought us to the hut. It was about three in the afternoon when we arrived. Legrand had been awaiting us in eager expectation. He grasped my hand with a nervous *empressement* which alarmed me and strengthened the suspicions already entertained. His countenance was pale even to ghastliness, and his deep-set eyes glared with unnatural lustre. After some inquiries respecting his health, I asked him, not knowing what better to say, if he had yet obtained the *scarabæus* from Lieutenant G——.

"Oh, yes," he replied, coloring violently, "I got it from him the next morning. Nothing should tempt me to part with that *scarabæus*. Do you know that Jupiter is quite right about it?"

"In what way?" I asked, with a sad foreboding at heart.

"In supposing it to be a bug of *real gold*." He said this with an air of profound seriousness, and I felt inexpressibly shocked.

"This bug is to make my fortune," he continued, with a triumphant smile; "to reinstate me in my family possessions. Is it any wonder, then, that I prize it? Since Fortune has thought fit to bestow it upon me, I have only to use it properly, and I shall arrive at the gold of which it is the index. Jupiter, bring me that *scarabæus!*"

"What! de bug, massa? I'd rudder not go fer trubble dat bug; you mus' git him for your own self." Hereupon Legrand arose, with a grave and stately air, and brought me the beetle from a glass case in which it was enclosed. It was a beautiful *scarabæus*, and, at that time, unknown to naturalists—of course a great prize in a scientific point of view. There were two round black spots near one extremity of the back, and a long one near the other. The scales were exceedingly hard and glossy, with all the appearance of burnished gold. The weight of the insect was very remarkable, and, taking all things into consideration, I could hardly blame Jupiter for his opinion respecting it; but what to make of Legrand's concordance with that opinion, I could not, for the life of me, tell.

"I sent for you," said he, in a grandiloquent tone, when I had completed my examination of the beetle, "I sent for you that I might have your counsel

and assistance in furthering the views of Fate and of the bug—"

"My dear Legrand," I cried, interrupting him, "you are certainly unwell, and had better use some little precautions. You shall go to bed, and I will remain with you a few days, until you get over this. You are feverish and—"

"Feel my pulse," said he.

I felt it, and, to say the truth, found not the slightest indication of fever.

"But you may be ill and yet have no fever. Allow me this once to prescribe for you. In the first place go to bed. In the next—"

"You are mistaken," he interposed, "I am as well as I can expect to be under the excitement which I suffer. If you really wish me well, you will relieve this excitement."

"And how is this to be done?"

"Very easily. Jupiter and myself are going upon an expedition into the hills, upon the main land, and, in this expedition, we shall need the aid of some person in whom we can confide. You are the only one we can trust. Whether we succeed or fail, the excitement which you now perceive in me will be equally allayed."

"I am anxious to oblige you in any way," I replied; "but do you mean to say that this infernal beetle has any connection with your expedition into the hills?"

"It has."

"Then, Legrand, I can become a party to no such absurd proceeding."

"I am sorry—very sorry—for we shall have to try it by ourselves."

"Try it by yourselves! The man is surely mad!—but stay!—how long do you propose to be absent?"

"Probably all night. We shall start immediately, and be back, at all events, by sunrise."

"And will you promise me, upon your honor, that when this freak of yours is over, and the bug business (good God!) settled to your satisfaction, you will then return home and follow my advice implicitly, as that of your physician."

"Yes; I promise; and now let us be off, for we have no time to lose."

With a heavy heart I accompanied my friend. We started about four o'clock—Legrand, Jupiter, the dog, and myself. Jupiter had with him the scythe and spades—the whole of which he insisted upon carrying — more through fear, it seemed to me, of trusting either of the implements within reach of his master, than from any excess of industry or complaisance. His demeanor was dogged in the extreme, and "dat deuced bug" were the sole words which escaped his lips during the journey. For my own part, I had charge of a couple of dark lanterns, while Legrand contented himself with the *scarabæus,* which he carried attached to the end of a bit of whip-cord: twirling it to and fro, with the air of a conjuror, as he went. When I observed this last, plain evidence of my friend's aberration of mind, I could scarcely refrain from tears. I thought it best, however, to humor his fancy, at least for the present, or until I could adopt some more energetic measures with a chance of success. In the meantime I endeavored, but all in vain, to sound him in regard to the object of the expedition. Having succeeded in inducing me to accompany him, he seemed unwilling to hold conversation upon any topic of minor importance,

and to all my questions vouchsafed no other reply than "we shall see!"

We crossed the creek at the head of the island by means of a skiff, and, ascending the high grounds on the shore of the main land, proceeded in a northwesterly direction, through a tract of country excessively wild and desolate, where no trace of a human footstep was to be seen. Legrand led the way with decision; pausing only for an instant, here and there, to consult what appeared to be certain landmarks of his own contrivance upon a former occasion.

In this manner we journeyed for about two hours, and the sun was just setting when we entered a region infinitely more dreary than any yet seen. It was a species of tableland, near the summit of an almost inaccessible hill, densely wooded from base to pinnacle, and interspersed with huge crags that appeared to lie loosely upon the soil, and in many cases were prevented from precipitating themselves into the valleys below, merely by the support of the trees against which they reclined. Deep ravines, in various directions, gave an air of still sterner solemnity to the scene.

The natural platform to which we had clambered was thickly overgrown with brambles, through which we soon discovered that it would have been impossible to force our way but for the scythe; and Jupiter, by direction of his master, proceeded to clear for us a path to the foot of an enormously tall tulip-tree, which stood, with some eight or ten oaks, upon the level, and far surpassed them all, and all other trees which I had then ever seen, in the beauty of its foliage and form, in the wide spread of its branches, and in the general majesty of its appearance. When we reached this tree, Legrand turned to Jupiter, and asked him if he thought he could climb it. The old man seemed a little staggered by the question, and for some moments made no reply. At length he approached the huge trunk, walked slowly around it, and examined it with minute attention. When he had completed his scrutiny, he merely said:

"Yes, massa, Jup climb any tree he ebber see in he life."

"Then up with you as soon as possible, for it will soon be too dark to see what we are about."

"How far mus' go up, massa?" inquired Jupiter.

"Get up the main trunk first, and then I will tell you which way to go—and here—stop! take this beetle with you."

"De bug, Massa Will!—de goole-bug!" cried the negro, drawing back in dismay—"what for mus tote de bug way up de tree?—d—n if I do!"

"If you are afraid, Jup, a great big negro like you, to take hold of a harmless little dead beetle, why you can carry it up by this string—but, if you do not take it up with you in some way, I shall be under the necessity of breaking your head with this shovel."

"What de matter now, massa?" said Jup, evidently shamed into compliance; "always want for to raise fuss wid old nigger. Was only funnin anyhow. *Me* feered de bug! what I keer for de bug?" Here he took cautiously hold of the extreme end of the string, and, maintaining the insect as far from his person as circumstances would permit, prepared to ascend the tree.

In youth, the tulip-tree, or *Liriodendron Tulipiferum*, the most magnificent of American foresters, has a trunk peculiarly smooth, and often rises to a great height without lateral branches; but, in its riper age, the bark becomes gnarled and uneven, while many short limbs make their appearance on the stem. Thus the difficulty of ascension, in the present case, lay more in semblance than in reality. Embracing the huge cylinder, as closely as possible, with his arms and knees, seizing with his hands some projections, and resting his naked toes upon others, Jupiter, after one or two narrow escapes from falling, at length wriggled himself into the first great fork, and seemed to consider the whole business as virtually accomplished. The *risk* of the achievement was, in fact, now over, although the climber was some sixty or seventy feet from the ground.

"Which way mus go now, Massa Will?" he asked.

"Keep up the largest branch—the one on this side," said Legrand. The negro obeyed him promptly, and apparently with but little trouble; ascending higher and higher, until no glimpse of his squat figure could be obtained through the dense foliage which enveloped it. Presently his voice was heard in a sort of halloo.

"How much fudder is got for go?"

"How high up are you?" asked Legrand.

"Ebber so fur," replied the negro; "can see de sky fru de top ob de tree."

"Never mind the sky, but attend to what I say. Look down the trunk and count the limbs below you on this side. How many limbs have you passed?"

"One, two, tree, four, fibe—I done pass fibe big limb, massa, 'pon dis side."

"Then go one limb higher."

In a few minutes the voice was heard again, announcing that the seventh limb was attained.

"Now, Jup," cried Legrand, evidently much excited, "I want you to work your way out upon that limb as far as you can. If you see anything strange let me know."

By this time what little doubt I might have entertained of my poor friend's insanity was put finally at rest. I had no alternative but to conclude him stricken with lunacy, and I became seriously anxious about getting him home. While I was pondering upon what was best to be done, Jupiter's voice was again heard.

"Mos feered for to ventur pon dis limb berry far—'tis dead limb putty much all de way."

"Did you say it was a *dead* limb, Jupiter?" cried Legrand in a quavering voice.

"Yes, massa, him dead as de doornail—done up for sartin—done departed dis here life."

"What in the name of heaven shall I do?" asked Legrand, seemingly in the greatest distress.

"Do!" said I, glad of an opportunity to interpose a word, "why come home and go to bed. Come now!—that's a fine fellow. It's getting late, and, besides, you remember your promise."

"Jupiter," cried he, without heeding me in the least, "do you hear me?"

"Yes, Massa Will, hear you ebber so plain."

"Try the wood well, then, with your knife, and see if you think it *very* rotten."

"Him rotten, massa, sure nuff," re-

plied the negro in a few moments, "but not so berry rotten as mought be. Mought venture out leetle way pon de limb by myself, dat's true."

"By yourself!—what do you mean?"

"Why, I mean de bug. 'Tis *berry* hebby bug. Spose I drop him down fuss, and den de limb won't break wid just de weight of one nigger."

"You infernal scoundrel!" cried Legrand, apparently much relieved, "what do you mean by telling me such nonsense as that? As sure as you drop that beetle I'll break your neck. Look here, Jupiter, do you hear me?"

"Yes, massa, needn't hollo at poor nigger dat style."

"Well! now listen!—if you will venture out on the limb as far as you think safe, and not let go the beetle, I'll make you a present of a silver dollar as soon as you get down."

"I'm gwine, Massa Will—deed I is," replied the negro very promptly—"mos out to the eend now."

"Out to the end!" here fairly screamed Legrand; "do you say you are out to the end of that limb?"

"Soon be to de eend, massa—o-o-o-o-oh! Lor-gol-a-marcy! what *is* dis here pon de tree?"

"Well!" cried Legrand, highly delighted, "what is it?"

"Why 'taint noffin but a skull—somebody bin lef him head up de tree, and de crows done gobble ebery bit ob de meat off."

"A skull, you say!—very well,—how is it fastened to the limb?—what holds it on?"

"Sure nuff, massa; mus look. Why dis berry curious sarcumstance, pon my word—dare's a great big nail in de skull, what fastens ob it on to de tree."

"Well now, Jupiter, do exactly as I tell you—do you hear?"

"Yes, massa."

"Pay attention, then—find the left eye of the skull."

"Hum! hoo! dat's good! why dey ain't no eye lef at all."

"Curse your stupidity! do you know your right hands from your left?"

"Yes, I knows dat—knows all about dat—'tis my lef hand what I chops de wood wid."

"To be sure! you are left-handed; and your left eye is on the same side as your left hand. Now, I suppose, you can find the left eye of the skull, or the place where the left eye has been. Have you found it?"

Here was a long pause. At length the negro asked.

"Is de lef eye of de skull pon de same side as de lef hand of de skull too?—cause de skull aint got not a bit ob a hand at all—nebber mind! I got de lef eye now—here de lef eye! what mus do wid it?"

"Let the beetle drop through it, as far as the string will reach—but be careful and not let go your hold of the string."

"All dat done, Massa Will; mighty easy ting for to put de bug fru de hole—look out for him dare below!"

During this colloquy no portion of Jupiter's person could be seen; but the beetle, which he had suffered to descend, was now visible at the end of the string, and glistened, like a globe of burnished gold, in the last rays of the setting sun, some of which still faintly illumined the eminence upon which we stood. The *scarabæus* hung quite clear of any branches, and, if allowed to fall, would have fallen at

our feet. Legrand immediately took the scythe, and cleared with it a circular space, three or four yards in diameter, just beneath the insect, and, having accomplished this, ordered Jupiter to let go the string and come down from the tree.

Driving a peg, with great nicety, into the ground, at the precise spot where the beetle fell, my friend now produced from his pocket a tape-measure. Fastening one end of this at that point of the trunk of the tree which was nearest the peg, he unrolled it till it reached the peg and thence further unrolled it, in the direction already established by the two points of the tree and the peg, for the distance of fifty feet—Jupiter clearing away the brambles with the scythe. At the spot thus attained a second peg was driven, and about this, as a centre, a rude circle, about four feet in diameter, described. Taking now a spade himself, and giving one to Jupiter and one to me, Legrand begged us to set about digging as quickly as possible.

To speak the truth, I had no especial relish for such amusement at any time, and, at that particular moment, would willingly have declined it; for the night was coming on, and I felt much fatigued with the exercise already taken; but I saw no mode of escape, and was fearful of disturbing my poor friend's equanimity by a refusal. Could I have depended, indeed upon Jupiter's aid, I would have had no hesitation in attempting to get the lunatic home by force; but I was too well assured of the old negro's disposition, to hope that he would assist me, under any circumstances, in a personal contest with his master. I made no doubt that the latter had been infected with some of the innumerable Southern superstitions about money buried, and that his phantasy had received confirmation by the finding of the *scarabæus*, or, perhaps, by Jupiter's obstinacy in maintaining it to be "a bug of real gold." A mind disposed to lunacy would readily be led away by such suggestions—especially if chiming in with favorite preconceived ideas—and then I called to mind the poor fellow's speech about the beetle's being "the index of his fortune." Upon the whole, I was sadly vexed and puzzled, but, at length, I concluded to make a virtue of necessity—to dig with a good will, and thus the sooner to convince the visionary, by ocular demonstration, of the fallacy of the opinion he entertained.

The lanterns having been lit, we all fell to work with a zeal worthy a more rational cause; and, as the glare fell upon our persons and implements, I could not help thinking how picturesque a group we composed, and how strange and suspicious our labors must have appeared to any interloper who, by chance, mighty have stumbled upon our whereabouts.

We dug very steadily for two hours. Little was said; and our chief embarrassment lay in the yelpings of the dog, who took exceeding interest in our proceedings. He, at length, became so obstreperous that we grew fearful of his giving the alarm to some stragglers in the vicinity,—or, rather, this was the apprehension of Legrand;—for myself, I should have rejoiced at any interruption which might have enabled me to get the wanderer home. The noise was, at length, very effectually silenced by Jupiter, who, getting out

of the hole with a dogged air of deliberation, tied the brute's mouth up with one of his suspenders, and then returned, with a grave chuckle, to his task.

When the time mentioned had expired, we had reached a depth of five feet, and yet no sign of any treasure became manifest. A general pause ensued, and I began to hope that the farce was at an end. Legrand, however, although evidently much disconcerted, wiped his brow thoughtfully and recommenced. We had excavated the entire circle of four feet diameter, and now we slightly enlarged the limit, and went to the farther depth of two feet. Still nothing appeared. The gold-seeker, whom I sincerely pitied, at length clambered from the pit, with the bitterest disappointment imprinted upon every feature, and proceeded, slowly and reluctantly, to put on his coat, which he had thrown off at the beginning of his labor. In the meantime I made no remark. Jupiter, at a signal from his master, began to gather up his tools. This done, and the dog having been unmuzzled, we turned in profound silence toward home.

We had taken, perhaps, a dozen steps in this direction, when, with a loud oath, Legrand strode up to Jupiter, and seized him by the collar. The astonished negro opened his eyes and mouth to the fullest extent, let fall the spades, and fell upon his knees.

"You scoundrel!" said Legrand, hissing out the syllables from between his clenched teeth—"you infernal black villain!—speak, I tell you!—answer me this instant, without prevarication!—which—which is your left eye?"

"Oh, my golly, Massa Will! aint dis here my lef eye for sartain?" roared the terrified Jupiter, placing his hand upon his *right* organ of vision, and holding it there with a desperate pertinacity, as if in immediate dread of his master's attempt at a gouge.

"I thought so!—I knew it! hurrah!" vociferated Legrand, letting the negro go and executing a series of curvets and caracols, much to the astonishment of his valet, who, arising from his knees, looked, mutely, from his master to myself, and then from myself to his master.

"Come! me must go back," said the latter, "the game's not up yet"; and he again led the way to the tulip-tree.

"Jupiter," said he, when we reached its foot, "come here! Was the skull nailed to the limb with the face outward, or with the face to the limb?"

"De face was out, massa, so dat de crows could get at de eyes good, without any trouble."

"Well, then, was it this eye or that through which you dropped the beetle?" here Legrand touched each of Jupiter's eyes.

" 'Twas dis eye, massa—de lef eye—jis as you tell me," and here it was his right eye that the negro indicated.

"That will do—we must try it again."

Here my friend, about whose madness I now saw, or fancied that I saw, certain indications of method, removed the peg which marked the spot where the beetle fell, to a spot about three inches to the westward of its former position. Taking, now, the tape measure from the nearest point of the trunk to the peg, as before, and continuing the extension in a straight line to the distance of fifty feet, a spot was indi-

cated, removed, by several yards, from the point at which we had been digging.

Around the new position a circle, somewhat larger than in the former instance, was now described, and we again set to work with the spade. I was dreadfully weary, but, scarcely understanding what had occasioned the change in my thoughts, I felt no longer any great aversion from the labor imposed. I had become most unaccountably interested—nay, even excited. Perhaps there was something, amid all the extravagant demeanor of Legrand—some air of forethought, or of deliberation, which impressed. I dug eagerly, and now and then caught myself actually looking, with something that very much resembled expectation, for the fancied treasure, the vision of which had demented my unfortunate companion. At a period when such vagaries of thought most fully possessed me, and when we had been at work perhaps an hour and a half, we were again interrupted by the violent howlings of the dog. His uneasiness, in the first instance, had been, evidently, but the result of playfulness or caprice, but he now assumed a bitter and serious tone. Upon Jupiter's again attempting to muzzle him, he made furious resistance, and, leaping into the hole, tore up the mould frantically with his claws. In a few seconds he had uncovered a mass of human bones, forming two complete skeletons, intermingled with several buttons of metal, and what appeared to be the dust of decayed woolen. One or two strokes of a spade upturned the blade of a large Spanish knife, and, as we dug farther, three or four loose pieces of gold and silver coin came to light.

At sight of these the joy of Jupiter could scarcely be restrained, but the countenance of his master wore an air of extreme disappointment. He urged us, however, to continue our exertions, and the words were hardly uttered when I stumbled and fell forward, having caught the toe of my boot in a large ring of iron that lay half buried in the loose earth.

We now worked in earnest, and never did I pass ten minutes of more intense excitement. During this interval we had fairly unearthed an oblong chest of wood, which, from its perfect preservation and wonderful hardness, had plainly been subjected to some mineralizing process—perhaps that of the bi-chloride of mercury. This box was three feet and a half long, three feet broad, and two and a half feet deep. It was firmly secured by bands of wrought iron, riveted, and forming a kind of open trellis-work over the whole. On each side of the chest, near the top, were three rings of iron—six in all—by means of which a firm hold could be obtained by six persons. Our utmost united endeavors served only to disturb the coffer very slightly in its bed. We at once saw the impossibility of removing so great a weight. Luckily, the sole fastenings of the lid consisted of two sliding bolts. These we drew back—trembling and panting with anxiety. In an instant, a treasure of incalculable value lay gleaming before us. As the rays of the lanterns fell within the pit, there flashed upward a glow and a glare, from a confused heap of gold and jewels, that absolutely dazzled our eyes.

I shall not pretend to describe the feelings with which I gazed. Amaze-

ment was, of course, predominant. Legrand appeared exhausted with excitement, and spoke very few words. Jupiter's countenance wore, for some minutes, as deadly a pallor as it is possible, in the nature of things, for any negro's visage to assume. He seemed stupefied — thunderstricken. Presently he fell upon his knees in the pit, and burying his naked arms up to the elbows in gold, let them there remain, as if enjoying the luxury of a bath. At length, with a deep sigh, he exclaimed, as if in a soliloquy:

"And dis all cum ob de goole-bug! de putty goole-bug! de poor little goole-bug, what I boosed in that sabage kind ob style! Aint you shamed ob yourself, nigger?—answer me dat!"

It became necessary, at last, that I should arouse both master and valet to the expediency of removing the treasure. It was growing late, and it behooved us to make exertion, that we might get every thing housed before daylight. It was difficult to say what should be done, and much time was spent in deliberation—so confused were the ideas of all. We, finally, lightened the box by removing two-thirds of its contents, when we were enabled, with some trouble to raise it from the hole. The articles taken out were deposited among the brambles, and the dog left to guard them, with strict orders from Jupiter neither, upon any pretence, to stir from the spot, nor to open his mouth until our return. We then hurriedly made for home with the chest; reaching the hut in safety, but after excessive toil, at one o'clock in the morning. Worn out as we were, it was not in human nature to do more immediately. We rested until two, and had supper; starting for the hills immediately afterward, armed with three stout sacks, which, by good luck, were upon the premises. A little before four we arrived at the pit, divided the remainder of the booty, as equally as might be, among us, and, leaving the holes unfilled, again set out for the hut, at which, for the second time, we deposited our golden burdens, just as the first faint streaks of the dawn gleamed from over the tree-tops in the East.

We were now thoroughly broken down; but the intense excitement of the time denied us repose. After an unquiet slumber of some three or four hours' duration, we arose, as if by pre-concert, to make examination of our treasure.

The chest had been full to the brim, and we spent the whole day, and the greater part of the next night, in a scrutiny of its contents. There had been nothing like order or arrangement. Everything had been heaped in promiscuously. Having assorted all with care, we found ourselves possessed of even vaster wealth than we had at first supposed. In coin there was rather more than four hundred and fifty thousand dollars—estimating the value of the pieces, as accurately as we could, by the tables of the period. There was not a particle of silver. All was gold of antique date and of great variety—French, Spanish, and German money, with a few English guineas, and some counters, of which we had never seen specimens before. There were several very large and heavy coins, so worn that we could make nothing of their inscriptions. There was no American money. The value of the jewels we found more difficulty in estimating.

There were diamonds—some of them exceedingly large and fine—a hundred and ten in all, and not one of them small; eighteen rubies of remarkable brilliancy;—three hundred and ten emeralds, all very beautiful; and twenty-one sapphires, with an opal. These stones had all been broken from their settings and thrown loose in the chest. The settings themselves, which we picked out from among the other gold, appeared to have been beaten up with hammers, as if to prevent identification. Besides all this, there was a vast quantity of solid gold ornaments; nearly two hundred massive finger and ear-rings; rich chains—thirty of these, if I remember; eighty-three very large and heavy crucifixes; five gold censers of great value; a prodigious golden punch-bowl, ornamented with richly chased vine-leaves and Bacchanalian figures; with two sword-handled exquisitely embossed, and many other smaller articles which I cannot recollect. The weight of these valuables exceeded three hundred and fifty pounds avoirdupois; and in this estimate I have not included one hundred and ninety-seven superb gold watches; three of the number being worth each five hundred dollars, if one. Many of them were very old, and as timekeepers valueless; the works having suffered, more or less, from corrosion—but all were richly jewelled and in cases of great worth. We estimated the entire contents of the chest, that night, at a million and a half of dollars; and upon the subsequent disposal of the trinkets and jewels (a few being retained for our own use), it was found that we had greatly under-valued the treasure.

When, at length, we had concluded our examination, and the intense excitement of the time had, in some measure, subsided, Legrand, who saw that I was dying with impatience for a solution of this most extraordinary riddle, entered into a full detail of all the circumstances connected with it.

"You remember," said he, "the night when I handed you the rough sketch I had made of the *scarabæus*. You recollect also, that I became quite vexed at you for insisting that my drawing resembled a death's head. When you first made this assertion I thought you were jesting; but afterward I called to mind the peculiar spots on the back of the insect, and admitted to myself that your remark had some little foundation in fact. Still, the sneer at my graphic powers irritated me—for I am considered a good artist—and, therefore, when you handed me the scrap of parchment, I was about to crumple it up and throw it angrily into the fire."

"The scrap of paper, you mean," said I.

"No; it had much of the appearance of paper, and at first I supposed it to be such, but when I came to draw upon it, I discovered it at once to be a piece of very thin parchment. It was quite dirty, you remember. Well, as I was in the very act of crumpling it up, my glance fell upon the sketch at which you had been looking, and you may imagine my astonishment when I perceived, in fact, the figure of a death's-head just where, it seemed to me, I had made the drawing of the beetle. For a moment I was too much amazed to think with accuracy. I knew that my design was very different in detail from this—although there was a certain similarity in general outline. Presently

I took a candle, and seating myself at the other end of the room, proceeded to scrutinize the parchment more closely. Upon turning it over, I saw my own sketch upon the reverse, just as I had made it. My first idea, now, was mere surprise at the really remarkable similarity of outline—at the singular coincidence involved in the fact that, unknown to me, there should have been a skull upon the other side of the parchment, immediately beneath my figure of the *scarabæus*, and that this skull, not only in outline, but in size, should so closely resemble my drawing. I say the singularity of this coincidence absolutely stupefied me for a time. This is the usual effect of such coincidences. The mind struggles to establish a connection—a sequence of cause and effect—and, being unable to do so, suffers a species of temporary paralysis. But, when I recovered from this stupor, there dawned upon me gradually a conviction which startled me even far more than the coincidence. I began distinctly, positively, to remember that there had been *no* drawing upon the parchment, when I made my sketch of the *scarabæus*. I became perfectly certain of this; for I recollected turning up first one side and then the other, in search of the cleanest spot. Had the skull been then there, of course I could not have failed to notice it. Here was indeed a mystery which I felt it impossible to explain; but, even at that early moment, there seemed to glimmer, faintly, within the most remote and secret chambers of my intellect, a glow-worm-like conception of that truth which last night's adventure brought to so magnificent a demonstration. I arose at once, and putting the parchment securely away, dismissed all further reflection until I should be alone.

"When you had gone, and when Jupiter was fast asleep, I betook myself to a more methodical investigation of the affair. In the first place I considered the manner in which the parchment had come into my possession. The spot where we discovered the *scarabæus* was on the coast of the main-land, about a mile eastward of the island, and but a short distance above high-water mark. Upon my taking hold of it, it gave me a sharp bite, which caused me to let it drop. Jupiter, with his accustomed caution, before seizing the insect, which had flown toward him, looked about him for a leaf, or something of that nature, by which to take hold of it. It was at this moment that his eyes, and mine also, fell upon the scrap of parchment, which I then supposed to be paper. It was lying half buried in the sand, a corner sticking up. Near the spot where we found it, I observed the remnants of the hull of what appeared to have been a ship's long-boat. The wreck seemed to have been there for a very great while; for the resemblance to boat timbers could scarcely be traced.

"Well, Jupiter picked up the parchment, wrapped the beetle in it, and gave it to me. Soon afterward we turned to go home, and on the way met Lieutenant G——. I showed him the insect, and he begged me to let him take it to the fort. Upon my consenting, he thrust it forthwith into his waistcoat pocket, without the parchment in which it had been wrapped, and which I had continued to hold in my hand during his inspection. Perhaps he dreaded my changing my mind,

and thought it best to make sure of the prize at once—you know how enthusiastic he is on all subjects connected with Natural History. At the same time, without being conscious of it, I must have deposited the parchment in my own pocket.

"You remember that when I went to the table, for the purpose of making a sketch of the beetle, I found no paper where it was usually kept. I looked in the drawer, and found none there. I searched my pockets, hoping to find an old letter, when my hand fell upon the parchment. I thus detail the precise mode in which it came into my possession; for the circumstances impressed me with peculiar force.

"No doubt you will think me fanciful—but I had already established a kind of *connection.* I had put together two links of a great chain. There was a boat lying upon a sea-coast, and not far from the boat was a parchment—*not a paper*—with a skull depicted upon it. You will, of course, ask 'where is the connection?' I reply that the skull, or death's-head, is the well-known emblem of the pirate. The flag of the death's-head is hoisted in all engagements.

"I have said that the scrap was parchment, and not paper. Parchment is durable—almost imperishable. Matters of little moment are rarely consigned to parchment; since, for the mere ordinary purposes of drawing or writing, it is not nearly so well adapted as paper. This reflection suggested some meaning—some relevancy—in the death's-head. I did not fail to observe, also, the *form* of the parchment. Although one of its corners had been, by some accident, destroyed, it could be seen that the original form was oblong. It was just such a slip, indeed, as might have been chosen for a memorandum—for a record of something to be long remembered and carefully preserved."

"But," I interposed, "you say that the skull was *not* upon the parchment when you made the drawing of the beetle. How then do you trace any connection between the boat and the skull—since this latter, according to your own admission, must have been designed (God only knows how or by whom) at some period subsequent to your sketching the *scarabæus?*"

"Ah, hereupon turns the whole mystery; although the secret, at this point, I had comparatively little difficulty in solving. My steps were sure, and could afford but a single result. I reasoned, for example, thus: When I drew the *scarabæus,* there was no skull apparent upon the parchment. When I had completed the drawing I gave it to you, and observed you narrowly until you returned it. *You,* therefore, did not design the skull, and no one else was present to do it. Then it was not done by human agency. And nevertheless it was done.

"At this stage of my reflections I endeavored to remember, and *did* remember, with entire distinctness, every incident which occurred about the period in question. The weather was chilly (oh, rare and happy accident!), and a fire was blazing upon the hearth. I was heated with exercise and sat near the table. You, however, had drawn a chair close to the chimney. Just as I placed the parchment in your hand, and as you were in the act of inspecting it, Wolf, the Newfoundland, entered, and leaped upon your shoulders. With your

left hand you caressed him and kept him off, while your right, holding the parchment, was permitted to fall listlessly between your knees, and in close proximity to the fire. At one moment I thought the blaze had caught it, and was about to caution you, but, before I could speak, you had withdrawn it, and were engaged in its examination. When I considered all these particulars, I doubted not for a moment that *heat* had been the agent in bringing to light, upon the parchment, the skull which I saw designed upon it. You are well aware that chemical preparations exist, and have existed time out of mind, by means of which it is possible to write upon either paper or vellum, so that the characters shall become visible only when subjected to the action of fire. Zaffre, digested in *aqua regia,* and diluted with four times its weight of water, is sometimes employed; a green tint results. The regulus of cobalt, dissolved in spirit of nitre, gives a red. These colors disappear at longer or shorter intervals after the material written upon cools, but again become apparent upon the re-application of heat.

"I now scrutinized the death's-head with care. Its outer edges—the edges of the drawing nearest the edge of the vellum—were far more *distinct* than the others. It was clear that the action of the caloric had been imperfect or unequal. I immediately kindled a fire, and subjected every portion of the parchment to a glowing heat. At first, the only effect was the strengthening of the faint lines in the skull; but, upon persevering in the experiment, there became visible, at the corner of the slip, diagonally opposite to the spot in which the death's-head was delineated, the figure of what I at first supposed to be a goat. A closer scrutiny, however, satisfied me that it was intended for a kid."

"Ha! ha!" said I, "to be sure I have no right to laugh at you—a million and a half of money is too serious a matter for mirth—but you are not about to establish a third link in your chain—you will not find any especial connection between your pirates and a goat—pirates, you know, have nothing to do with goats; they appertain to the farming interest."

"But I have just said that the figure was *not* that of a goat."

"Well, a kid then—pretty much the same thing."

"Pretty much, but not altogether," said Legrand. "You may have heard of one *Captain* Kidd. I at once looked upon the figure of the animal as a kind of punning or hieroglyphical signature. I say signature; because its position upon the vellum suggested this idea. The death's-head at the corner diagonally opposite, had, in the same manner, the air of a stamp, or seal. But I was sorely put out by the absence of all else—of the body to my imagined instrument—of the text for my context."

"I presume you expected to find a letter between the stamp and the signature."

"Something of that kind. The fact is, I felt irresistibly impressed with a presentiment of some vast good fortune impending. I can scarcely say why. Perhaps, after all, it was rather a desire than an actual belief;—but do you know that Jupiter's silly words, about the bug being of solid gold, had

a remarkable effect upon my fancy? And then the series of accidents and coincidents—these were so *very* extraordinary. Do you observe how mere an accident it was that these events should have occurred upon the *sole* day of all the year in which it has been, or may be sufficiently cool for fire, and that without the fire, or without the intervention of the dog at the precise moment in which he appeared, I should never have become aware of the death's-head, and so never the possessor of the treasure."

"But proceed—I am all impatience."

"Well; you have heard, of course, the many stories current—the thousand vague rumors afloat about money buried, somewhere upon the Atlantic coast, by Kidd and his associates. These rumors must have had some foundation in fact. And that the rumors have existed so long and so continuous, could have resulted, it appeared to me, only from the circumstance of the buried treasures still *remaining* entombed. Had Kidd concealed his plunder for a time, and afterward reclaimed it, the rumors would scarcely have reached us in their present unvarying form. You will observe that the stories told are all about money-seekers, not about money-finders. Had the pirate recovered his money, there the affair would have dropped. It seemed to me that some accident—say the loss of a memorandum indicating its locality—had deprived him of the means of recovering it, and that this accident had become known to his followers, who otherwise might never have heard that the treasure had been concealed at all, and who, busying themselves in vain, because unguided, attempts to regain it, had given first birth, and then universal currency, to the reports which are now so common. Have you ever heard of any important treasure being unearthed along the coast?"

"Never."

"But that Kidd's accumulations were immense, is well known. I took it for granted, therefore, that the earth still held them; and you will scarcely be surprised when I tell you that I felt a hope, nearly amounting to certainty, that the parchment so strangely found involved a lost record of the place of deposit."

"But how did you proceed?"

"I held the vellum again to the fire, after increasing the heat, but nothing appeared. I now thought it possible that the coating of dirt might have something to do with the failure: so I carefully rinsed the parchment by pouring warm water over it, and, having done this, I placed it in a tin pan, with the skull downward, and put the pan upon a furnace of lighted charcoal. In a few minutes, the pan having become thoroughly heated, I removed the slip, and, to my inexpressible joy, found it spotted, in several places, with what appeared to be figures arranged in lines. Again I placed it in the pan, and suffered it to remain another minute. Upon taking it off, the whole was just as you see it now."

Here Legrand, having re-heated the parchment, submitted it to my inspection. The following characters were

rudely traced, in a red tint, between the death's-head and the goat:

```
53‡‡†305))6*;4826)4‡.
)4‡);806*;48†8¶60))85
;1‡(;:‡*8†83(88)5*†;46
(;88*96*?;8)*‡(;485);5
*†2:*‡(;4956*2(5*-4)8¶
8*;4069285);)6†8)4‡‡;1
(‡9;48081;8:8‡1;48†85
;4)485†528806*81(‡9;48
;(88;4(‡?34;48)4‡;161
;:188;‡?;
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"But," said I, returning him the slip, "I am as much in the dark as ever. Were all the jewels of Golconda awaiting me upon my solution of this enigma, I am quite sure that I should be unable to earn them."

"And yet," said Legrand, "the solution is by no means so difficult as you might be led to imagine from the first hasty inspection of the characters. These characters, as any one might readily guess, form a cipher—that is to say, they convey a meaning; but then from what is known of Kidd, I could not suppose him capable of constructing any of the more abstruse cryptographs. I made up my mind, at once, that this was a simple species—such, however, as would appear, to the crude intellect of the sailor, absolutely insoluble without the key."

"And you really solved it?"

"Readily; I have solved others of an abstruseness ten thousand times greater. Circumstances, and a certain bias of mind, have led me to take interest in such riddles, and it may well be doubted whether human ingenuity can construct an enigma of the kind which human ingenuity may not, by proper application, resolve. In fact, having once established connected and legible characters, I scarcely gave a thought to the mere difficulty of developing their import.

"In the present case—indeed in all cases of secret writing—the first question regards the *language* of the cipher; for the principles of solution, so far, especially, as the more simple ciphers are concerned, depend upon, and are varied by, the genius of the particular idiom. In general, there is no alternative but experiment (directed by probabilities) of every tongue known to him who attempts the solution, until the true one be attained. But, with the cipher now before us all difficulty was removed by the signature. The pun upon the word 'Kidd' is appreciable in no other language than the English. But for this consideration I should have begun my attempts with the Spanish and French, as the tongues in which a secret of this kind would most naturally have been written by a pirate of the Spanish main. As it was, I assumed the cryptograph to be English.

"You observe there are no divisions between the words. Had there been divisions the task would have been comparatively easy. In such cases I should have commenced with a collation and analysis of the shorter words, and, had a word of a single letter occurred, as is most likely, (*a* or *I*, for example,) I should have considered the solution as assured. But, there being no division, my first step was to ascertain the predominant letters, as well as the least frequent. Counting all, I constructed a table thus:

Of the character 8 there are 33.
; " 26.
4 " 19.
‡) " 16.
* " 13.
5 " 12.
6 " 11.
† 1 " 8.
0 " 6.
9 2 " 5.
: 3 " 4.
? " 3.
¶ " 2.
– . there is 1.

"Now, in English, the letter which most frequently occurs is *e*. Afterward, the succession runs thus: *a o i d h n r s t u y c f g l m w b k p q x z*. *E* predominates so remarkably, that an individual sentence of any length is rarely seen, in which it is not the prevailing character.

"Here, then, we have, in the very beginning, the groundwork for something more than a mere guess. The general use which may be made of the table is obvious—but, in this particular cipher, we shall only very partially require its aid. As our predominant character is 8, we will commence by assuming it as the *e* of the natural alphabet. To verify the supposition, let us observe if the 8 be seen often in couples—for *e* is doubled with great frequency in English—in such words, for example, as 'meet,' 'fleet,' 'speed,' 'seen,' 'been,' 'agree,' etc. In the present instance we see it doubled no less than five times, although the cryptograph is brief.

"Let us assume 8, then, as *e*. Now, of all *words* in the language, 'the' is most usual; let us see, therefore, whether there are not repetitions of any three characters, in the same order of collocation, the last of them being 8. If we discover repetitions of such letters, so arranged, they will most probably represent the word 'the.' Upon inspection, we find no less than seven such arrangements, the characters being ;48. We may, therefore, assume that ; represents *t*, 4 represents *h*, and 8 represents *e*—the last being now well confirmed. Thus a great step has been taken.

"But, having established a single word, we are enabled to establish a vastly important point; that is to say, several commencements and terminations of other words. Let us refer, for example, to the last instance but one, in which the combination ;48 occurs—not far from the end of the cipher. We know that the ; immediately ensuing is the commencement of a word, and, of the six characters succeeding this 'the,' we are cognizant of no less than five. Let us set these characters down, thus, by the letters we know them to represent, leaving a space for the unknown—

t eeth

"Here we are enabled, at once, to discard the *'th,'* as forming no portion of the word commencing with the first *t*; since, by experiment of the entire alphabet for a letter adapted to the vacancy, we perceive that no word can be formed of which this *th* can be a part. We are thus narrowed into

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NOTE.—The character (has been omitted, of which there are 10. Other editions have failed to observe this.—Ed.

t ee ;46(;88

and, going through the alphabet, if necessary, as before, we arrive at the word 'tree,' as the sole possible reading. We thus gain another letter, *r*, represented by (with the words 'the tree' in juxtaposition.

"Looking beyond these words, for a short distance, we again see the combination ;48, and employ it by way of *termination* to what immediately precedes. We have thus this arrangement:

the tree ;4(‡?34 the

or, substituting the natural letters, where known, it reads thus:

the tree thr‡?3h the

"Now, if, in place of the unknown characters, we leave blank spaces, or substitute dots, we read thus:

the tree thr...h the

when the word *'through'* makes itself evident at once. But this discovery gives us three new letters, *o*, *u*, and *g*, represented by ‡, ?, and 3.

"Looking now, narrowly, through the cipher for combinations of known characters, we find, not very far from the beginning, this arrangement,

83(88, or egree

which plainly, is the conclusion of the word 'degree,' and gives us another letter, *d*, represented by †.

"Four letters beyond the word 'degree.' we perceive the combination

"Translating the known characters, and representing the unknown by dots, as before, we read thus:

th.rtee

an arrangement immediately suggestive of the word 'thirteen,' and again furnishing us with two new characters, *i* and *n*, represented by 6 and *.

"Referring, now, to the beginning of the cryptograph, we find the combination,

53‡‡†

"Translating as before, we obtain

.good

which assures us that the first letter is *A*, and that the first two words are 'A good.'

"It is now time that we arrange our key, as far as discovered, in a tabular form, to avoid confusion. It will stand thus:

5	represents	a
†	"	d
8	"	e
3	"	g
4	"	h
6	"	i
*	"	n
‡	"	o
(	"	r
;	"	t
?	"	u

"We have, therefore, no less than

eleven* of the most important letters represented, and it will be unnecessary to proceed with the details of the solution. I have said enough to convince you that ciphers of this nature are readily soluble, and to give you some insight into the *rationale* of their development. But be assured that the specimen before us appertains to the very simplest species of cryptograph. It now only remains to give you the full translation of the characters upon the parchment, as unriddled. Here it is:

"A good glass in the bishop's hostel in the devil's seat forty-one degrees and thirteen minutes northeast and by north main branch seventh limb east side shoot from the left eye of the death's-head a bee-line from the tree through the shot fifty feet out."

"But," said I, "the enigma seems still in as bad a condition as ever. How is it possible to extort a meaning from all this jargon about 'devil's seats,' 'death's-heads,' and 'bishop's hotels?'"

"I confess," replied Legrand, "that the matter still wears a serious aspect, when regarded with a casual glance. My first endeavor was to divide the sentence into the natural division intended by the cryptographist."

"You mean, to punctuate it?"

"Something of that kind."

"But how was it possible to effect this?"

"I reflected that it had been a *point* with the writer to run his words together without division, so as to increase the difficulty of solution. Now, a not over-acute man, in pursuing such an object, would be nearly certain to overdo the matter. When, in the course of his composition, he arrived at a break in his subject which would naturally require a pause, or a point, he would be exceedingly apt to run his characters, at this place, more than usually close together. If you will observe the MS., in the present instance, you will easily detect five such cases of unusual crowding.* Acting upon this hint, I made the division thus:

"A good glass in the bishop's hostel in the devil's seat—forty-one degrees and thirteen minutes—northeast and by north—main branch seventh limb east side—shoot from the left eye of the death's-head—a bee-line from the tree through the shot fifty feet out."

"Even this division," said I, "leaves me still in the dark."

"It left me also in the dark." replied Legrand, "for a few days; during which I made diligent inquiry in the neighborhood of Sullivan's Island, for any building which went by name of the 'Bishop's Hotel'; for, of course, I dropped the obsolete word 'hostel.' Gaining no information on the subject, I was on the point of extending my sphere of search, and proceeding in a more systematic manner, when, one morning, it entered into my head, quite

* Many editions err in stating only ten letters have been discovered, whereas actually there are eleven, letter *u* having been omitted.—Ed.

* It will be observed that this edition has printed these letters as stated here. This has been neglected in other editions.—Ed.

suddenly, that this 'Bishop's Hostel' might have some reference to an old family, of the name of Bessop, which, time out of mind, had held possession of an ancient manor-house, about four miles to the northward of the island. I accordingly went over to the plantation, and re-instituted my inquiries among the older negroes of the place. At length one of the most aged of the women said that she had heard of such a place as *Bessop's Castle,* and thought that she could guide me to it, but that it was not a castle, nor a tavern, but a high rock.

"I offered to pay her well for her trouble, and, after some demur, she consented to accompany me to the spot. We found it without much difficulty, when, dismissing her, I proceeded to examine the place. The 'castle' consisted of an irregular assemblage of cliffs and rocks—one of the latter being quite remarkable for its height as well as for its insulated and artificial appearance. I clambered to its apex, and then felt much at a loss as to what should be next done.

"While I was busied in reflection, my eyes fell upon a narrow ledge in the eastern face of the rock, perhaps a yard below the summit upon which I stood. This ledge projected about eighteen inches, and was not more than a foot wide, while a niche in the cliff just above it gave it a rude resemblance to one of the hollow-backed chairs used by our ancestors. I made no doubt that here was the 'devil's-seat' alluded to in the MS., and now I seemed to grasp the full secret of the riddle.

"The 'good glass,' I knew, could have reference to nothing but a telescope; for the word 'glass' is rarely employed in any other sense by seamen. Now here, I at once saw, was a telescope to be used, and a definite point of view, *admitting no variation,* from which to use it. Nor did I hesitate to believe that the phrases, 'forty-one degrees and thirteen minutes,' and 'northeast and by north,' were intended as directions for the levelling of the glass. Greatly excited by these discoveries, I hurried home, procured a telescope, and returned to the rock.

"I let myself down to the ledge, and found that it was impossible to retain a seat upon it except in one particular position. This fact confirmed my preconceived idea. I proceeded to use the glass. Of course, the 'forty-one degrees and thirteen minutes' could allude to nothing but elevation above the visible horizon, since the horizontal direction was clearly indicated by the words, 'northeast and by north.' This latter direction I at once established by means of a pocket-compass; then, pointing the glass as nearly at an angle of forty-one degrees of elevation as I could do it by guess, I moved it cautiously up or down, until my attention was arrested by a circular rift or opening in the foliage of a large tree that overtopped its fellows in the distance. In the centre of this rift I perceived a white spot, but could not, at first, distinguish what it was. Adjusting the focus of the telescope, I again looked, and now made it out to be a human skull.

"Upon this discovery I was so sanguine as to consider the enigma solved; for the phrase 'main branch, seventh limb, east side,' could refer only to the position of the skull upon the tree, while 'shoot from the left eye of the death's-head' admitted, also, of but one

interpretation, in regard to a search for buried treasure. I perceived that the design was to drop a bullet from the left eye of the skull, and that a bee-line, or, in other words, a straight line, drawn from the nearest point of the trunk through the shot' (or the spot where the bullet fell), and thence extended to a distance of fifty feet, would indicate a definite point—and beneath this point I thought it at least *possible* that a deposit of value lay concealed."

"All this," I said, "is exceedingly clear, and, although ingenious, still simple and explicit. When you left the Bishop's Hotel, what then?"

"Why, having carefully taken the bearings of the tree, I turned homeward. The instant that I left 'the devil's-seat,' however, the circular rift vanished; nor could I get a glimpse of it afterward, turn as I would. What seems to me the chief ingenuity in this whole business, is the fact (for repeated experiment has convinced me it *is* a fact) that the circular opening in question is visible from no other attainable point of view than that afforded by the narrow ledge upon the face of the rock.

"In this expedition to the 'Bishop's Hotel' I had been attended by Jupiter, who had, no doubt, observed, for some weeks past, the abstraction of my demeanor, and took especial care not to leave me alone. But, on the next day, getting up very early, I contrived to give him the slip, and went into the hills in search of the tree. After much toil I found it. When I came home at night my valet proposed to give me a flogging. With the rest of the adventure I believe you are as well acquainted as myself."

"I suppose," said I, "you missed the spot, in the first attempt at digging, through Jupiter's stupidity in letting the bug fall through the right instead of through the left eye of the skull."

"Precisely. This mistake made a difference of about two inches and a half in the 'shot'—that is to say, in the position of the peg nearest the tree; and had the treasure been *beneath* the 'shot,' the error would have been of little moment; but 'the shot,' together with the nearest point of the tree, were merely two points for the establishment of a line of direction; of course the error, however trivial in the beginning, increased as we proceeded with the line, and by the time we had gone fifty feet threw us quite off the scent. But for my deep-seated impressions that treasure was here somewhere actually buried, we might have had all our labor in vain."

"But your grandiloquence, and your conduct in swinging the beetle—how excessively odd! I was sure you were mad. And why did you insist upon letting fall the bug, instead of a bullet, from the skull?"

"Why, to be frank, I felt somewhat annoyed by your evident suspicions touching my sanity, and so resolved to punish you quietly, in my own way, by a little bit of sober mystification. For this reason I swung the beetle, and for this reason I let it fall from the tree. An observation of yours about its great weight suggested the latter idea."

"Yes, I perceive; and now there is only one point which puzzles me. What are we to make of the skeletons found in the hole?"

"That is a question I am no more able to answer than yourself. There

seems, however, only one plausible way of accounting for them—and yet it is dreadful to believe in such atrocity as my suggestion would imply. It is clear that Kidd—if Kidd indeed secreted this treasure, which I doubt not—it is clear that he must have had assistance in the labor. But this labor concluded, he may have thought it expedient to remove all participants in his secret. Perhaps a couple of blows with a mattock were sufficient, while his coadjutors were busy in the pit; perhaps it required a dozen—who shall tell?"

The Murders in the Rue Morgue

(First published in *Graham's Magazine,* April, 1841.—Ed.)

THE mental features discoursed of as the analytical, are, in themselves, but little susceptible of analysis. We appreciate them only in their effects. We know of them, among other things, that they are always to their possessor, when inordinately possessed, a source of the liveliest enjoyment. As the strong man exults in his physical ability, delighting in such exercises as call his muscles into action, so glories the analyst in that moral activity which *disentangles*. He derives pleasure from even the most trivial occupations bringing his talent into play. He is fond of enigmas, of conundrums, hieroglyphics; exhibiting in his solutions of each a degree of *acumen* which appears to the ordinary apprehension præternatural. His results, brought about by the very soul and essence of method, have, in truth, the whole air of intuition.

The faculty of re-solution is possibly much invigorated by mathematical study, and especially by that highest branch of it which, unjustly, and merely on account of its retrograde operations, has been called, as if *par excellence*, analysis. Yet to calculate is not in itself to analyze. A chess-player, for example, does the one, without effort at the other. It follows that the game of chess, in its effects upon mental character, is greatly misunderstood. I am not now writing a treatise, but simply prefacing a somewhat peculiar narrative by observations very much at random; I will, therefore, take occasion to assert that the higher powers of the reflective intellect are more decidedly and more usefully tasked by the unostentatious game of draughts than by all the elaborate frivolity of chess. In this latter, where the pieces have different and *bizarre* motions, with various and variable values, what is only complex, is mistaken (a not unusual error) for what is profound. The *attention* is here called powerfully into play. If it flag for an instant, an oversight is committed, resulting in injury or defeat. The possible moves being not only manifold, but involute, the chances of such oversights are multiplied; and in nine cases out of ten, it is the more concentrative rather than the more acute player who conquers. In draughts, on the contrary, where the moves are *unique* and have but

little variation, the probabilities of inadvertence are diminished, and the mere attention being left comparatively unemployed, what advantages are obtained by either party are obtained by superior *acumen*. To be less abstract, let us suppose a game of draughts where the pieces are reduced to four kings, and where, of course, no oversight is to be expected. It is obvious that here the victory can be decided (the players being at all equal) only by some *recherche* movement, the result of some strong exertion of the intellect. Deprived of ordinary resources, the analyst throws himself into the spirit of his opponent, identifies himself therewith, and not unfrequently sees thus, at a glance, the sole methods (sometimes indeed absurdly simple ones) by which he may seduce into error or hurry into miscalculation.

Whist has long been known for its influence upon what is termed the calculating power; and men of the highest order of intellect have been known to take an apparently unaccountable delight in it, while eschewing chess as frivolous. Beyond doubt there is nothing of a similar nature so greatly tasking the faculty of analysis. The best chess-player in Christendom *may* be little more than the best player of chess; but proficiency in whist implies capacity for success in all these more important undertakings where mind struggles with mind. When I say proficiency, I mean that perfection in the game which includes a comprehension of *all* the sources whence legitimate advantage may be derived. These are not only manifold, but multiform, and lie frequently among recesses of thought altogether inaccessible to the ordinary understanding. To observe attentively is to remember distinctly; and, so far, the concentrative chess-player will do very well at whist; while the rules of Hoyle (themselves based upon the mere mechanism of the game) are sufficiently and generally comprehensible. Thus to have a retentive memory, and proceed by "the book" are points commonly regarded as the sum total of good playing. But it is in matters beyond the limits of mere rule that the skill of the analyst is evinced. He makes, in silence, a host of observations and inferences. So, perhaps, do his companions; and the difference in the extent of the information obtained, lies not so much in the validity of the inference as in the quality of the observation. The necessary knowledge is that of *what* to observe. Our player confines himself not at all; nor, because the game is the object, does he reject deductions from things external to the game. He examines the countenance of his partner, comparing it carefully with that of each of his opponents. He considers the mode of assorting the cards in each hand; often counting trump by trump, and honor by honor, through the glances bestowed by their holders upon each. He notes every variation of face as the play progresses, gathering a fund of thought from the differences in the expression of certainty, of surprise, of triumph, or chagrin. From the manner of gathering up a trick he judges whether the person taking it, can make another in the suit. He recognizes what is played through feint, by the manner with which it is thrown upon the table. A casual or inadvertent word; the accidental dropping or turn-

ing of a card, with the accompanying anxiety or carelessness in regard to its concealment; the counting of the tricks, with the order of their arrangement; embarrassment, hesitation, eagerness, or trepidation—all afford, to his apparently intuitive perception, indications of the true state of affairs. The first two or three rounds having been played, he is in full possession of the contents of each hand, and thenceforward puts down his cards with as absolute a precision of purpose as if the rest of the party had turned outward the faces of their own.

The analytical power should not be confounded with simple ingenuity; for while the analyst is necessarily ingenious, the ingenious man is often remarkably incapable of analysis. The constructive or combining power, by which ingenuity is usually manifested, and to which the phrenologists (I believe erroneously) have assigned a separate organ, supposing it a primitive faculty, has been so frequently seen in those whose intellect bordered otherwise upon idiocy, as to have attracted general observation among writers on morals. Between ingenuity and the analytic ability there exists a difference far greater, indeed, than that between the fancy and the imagination, but of a character very strictly analogous. It will be found, in fact, that the ingenious are always fanciful, and the *truly* imaginative never otherwise than analytic.

The narrative which follows will appear to the reader somewhat in the light of a commentary upon the propositions just advanced.

Residing in Paris during the spring and part of the summer of 18—, I there became acquainted with a Monsieur C. Auguste Dupin. This young gentleman was of an excellent, indeed of an illustrious family, but, by a variety of untoward events, had been reduced to such poverty that the energy of his character succumbed beneath it, and he ceased to bestir himself in the world, or to care for the retrieval of his fortunes. By courtesy of his creditors, there still remained in his possession a small remnant of his patrimony; and, upon the income arising from this, he managed, by means of a rigorous economy, to procure the necessaries of life, without troubling himself about its superfluities. Books, indeed, were his sole luxuries, and in Paris these are easily obtained.

Our first meeting was at an obscure library in the Rue Montmartre, where the accident of our both being in search of the same very rare and very remarkable volume, brought us into closer communion. We saw each other again and again. I was deeply interested in the little family history which he detailed to me with all that candor which a Frenchman indulges whenever mere self is the theme. I was astonished, too, at the vast extent of his reading; and, above all, I felt my soul enkindled within me by the wild fervor, and the vivid freshness of his imagination. Seeking in Paris the objects I then sought, I felt that the society of such a man would be to me a treasure beyond price; and this feeling I frankly confided to him. It was at length arranged that we should live together during my stay in the city; and as my wordly circumstances were somewhat less embarrassed than his own, I was permitted to be at the expense of rent-

ing, and furnishing in a style which suited the rather fantastic gloom of our common temper, a time-eaten and grotesque mansion, long deserted through superstitions into which we did not inquire, and tottering to its fall in a retired and desolate portion of the Faubourg St. Germain.

Had the routine of our life at this place been known to the world, we should have been regarded as madmen —although, perhaps, as madmen of a harmless nature. Our seclusion was perfect. We admitted no visitors. Indeed the locality of our retirement had been carefully kept a secret from my own former associates; and it had been many years since Dupin had ceased to know or be known in Paris. We existed within ourselves alone.

It was a freak of fancy in my friend (for what else shall I call it?) to be enamored of the night for her own sake; and into this *bizarrerie,* as into all his others, I quietly fell; giving myself up to his wild whims with a perfect *abandon.* The sable divinity would not herself dwell with us always; but we could counterfeit her presence. At the first dawn of the morning we closed all the massy shutters of our old building; lighted a couple of tapers which, strongly perfumed, threw out only the ghastliest and feeblest of rays. By the aid of these we then busied our souls in dreams—reading, writing, or conversing, until warned by the clock of the advent of the true Darkness. Then we sallied forth into the streets, arm in arm, continuing the topics of the day, or roaming far and wide until a late hour, seeking, amid the wild lights and shadows of the populous city, that infinity of mental excitement which quiet observation can afford.

At such times I could not help remarking and admiring (although from his rich ideality I had been prepared to expect it) a peculiar analytic ability in Dupin. He seemed, too, to take an eager delight in its exercise—if not exactly in its display—and did not hesitate to confess the pleasure thus derived. He boasted to me, with a low chuckling laugh, that most men, in respect to himself, wore windows in their bosoms, and was wont to follow up such assertions by direct and very startling proofs of his intimate knowledge of my own. His manner at these moments was frigid and abstract; his eyes were vacant in expression; while his voice, usually a rich tenor, rose into a treble which would have sounded petulantly but for the deliberateness and entire distinctness of the enunciation. Observing him in these moods, I often dwelt meditatively upon the old philosophy of the Bi-Part Soul, and amused myself with the fancy of a double Dupin—the creative and the resolvent.

Let it not be supposed, from what I have just said, that I am detailing any mystery, or penning any romance. What I have described in the Frenchman was merely the result of an excited, or perhaps of a diseased, intelligence, but of the character of his remarks at the periods in question an example will best convey the idea.

We were strolling one night down a long dirty street, in the vicinity of the Palais Royal. Being both, apparently, occupied with thought, neither of us had spoken a syllable for fifteen min-

utes at least. All at once Dupin broke forth with these words:

"He is a very little fellow, that's true, and would do better for the *Theatre des Varietes.*"

"There can be no doubt of that," I replied, unwittingly, and not at first observing (so much had I been absorbed in reflection) the extraordinary manner in which the speaker had chimed in with my meditations. In an instant afterward I recollected myself, and my astonishment was profound.

"Dupin," said I, gravely, "this is beyond my comprehension. I do not hesitate to say that I am amazed, and can scarcely credit my senses. How was it possible you should know I was thinking of——?" Here I paused, to ascertain beyond a doubt whether he really knew of whom I thought.

"——— of Chantilly," said he, "why do you pause? You were remarking to yourself that his diminutive figure unfitted him for tragedy."

This was precisely what had formed the subject of my reflections. Chantilly was a *quondam* cobbler of the Rue St. Dennis, who, becoming stage-mad, had attempted the *role* of Xerxes, Crebillon's tragedy so called, and been notoriously Pasquinaded for his pains.

"Tell me, for Heaven's sake," I exclaimed, "the method—if method there is—by which you have been enabled to fathom my soul in this matter." In fact, I was even more startled than I would have been willing to express.

"It was the fruiterer," replied my friend, "who brought you to the conclusion that the mender of soles was not of sufficient height for Xerxes *et id genus omne.*"

"The fruiterer!—you astonish me—I know no fruiterer whomsoever."

"The man who ran up against you as we entered the street—it may have been fifteen minutes ago."

I now remembered that, in fact, a fruiterer, carrying upon his head a large basket of apples, had nearly thrown me down, by accident, as we passed from the Rue C——— into the thoroughfare where we stood; but what this had to do with Chantilly I could not possibly understand.

There was not a particle of *charlatanerie* about Dupin. "I will explain," he said, "and that you may comprehend all clearly, we will first retrace the course of your meditations, from the moment in which I spoke to you until that of the *rencontre* with the fruiterer in question. The larger links of the chain run thus—Chantilly, Orion, Dr. Nichols, Epicurus, Stereotomy the street stones, the fruiterer."

There are few persons who have not, at some period of their lives, amused themselves in retracing their steps by which particular conclusions of their own minds have been attained. The occupation is often full of interest; and he who attempts it for the first time is astonished by the apparently illimitable distance and incoherence between the starting-point and the goal. What, then, must have been my amazement, when I heard the Frenchman speak what he had just spoken, and I could not help acknowledging that he had spoken the truth. He continued:

"We had been talking of horses, if I remember aright, just before leaving the Rue C ———. This was the last

subject we discussed. As we crossed into this street, a fruiterer, with a large basket upon his head, brushing quickly past us, thrust you upon a pile of paving-stones collected at a spot where the causeway is undergoing repair. You stepped upon one of the loose fragments, slipped, slightly strained your ankle, appeared vexed or sulky, muttered a few words, turned to look at the pile, and then proceeded in silence. I was not particularly attentive to what you did; but observation has become with me, of late, a species of necessity.

"You kept your eyes upon the ground—glancing, with a petulant expression, at the holes and ruts in the pavement, (so that I saw you were still thinking of the stones,) until we reached the little alley called Lamartine, which has been paved, by way of experiment, with the overlapping and riveted blocks. Here your countenance brightened up, and, perceiving your lips move, I could not doubt that you murmured the word 'stereotomy,' a term very affectedly applied to this species of pavement. I knew that you could not say to yourself 'stereotomy' without being brought to think of atomies, and thus of the theories of Epicurus; and since, when we discussed this subject not very long ago, I mentioned to you how singularly, yet with how little notice, the vague guesses of that noble Greek had met with confirmation in the late nebular cosmogony, I felt that you could not avoid casting your eyes upward to the great *nebula* in Orion, and I certainly expected that you would do so. You did look up; and I was now assured that I had correctly followed your steps. But in that bitter *tirade* upon Chantilly, which appeared in yesterday's *'Musee,'* the satirist, making some disgraceful allusions to the cobbler's change of name upon assuming the buskin, quoted a Latin line about which we have often conversed. I mean the line

Perdidit antiquum litera prima sonum.

I had told you that this was in reference to Orion, formerly written Urion; and, from certain pungencies connected with this explanation, I was aware that you could not have forgotten it. It was clear, therefore, that you would not fail to combine the two ideas of Orion and Chantilly. That you did combine them I saw by the character of the smile which passed over your lips. You thought of the poor cobbler's immolation. So far, you had been stooping in your gait; but now I saw you draw yourself up to your full height. I was then sure that you reflected upon the diminutive figure of Chantilly. At this point I interrupted your mediations to remark that as, in fact, he *was* a very little fellow—that Chantilly—he would do better at the *Theatre des Varietes*."

Not long after this, we were looking over an evening edition of the *Gazette des Tribunaux*, when the following paragraphs arrested our attention.

"Extraordinary Murders.—This morning, about three o'clock, the inhabitants of the Quartier St. Roch were roused from sleep by a succession of terrific shrieks, issuing, apparently, from the fourth story of a house in the Rue Morgue, known to be in the sole occupancy of one Madame L'Es-

panaye, and her daughter, Mademoiselle Camille L'Espanaye. After some delay, occasioned by a fruitless attempt to procure admission in the usual manner, the gateway was broken in with a crowbar, and eight or ten of the neighbors entered, accompanied by two *gendarmes*. By this time the cries had ceased; but, as the party rushed up the first flight of stairs, two or more rough voices, in angry contention, were distinguished, and seemed to proceed from the upper part of the house. As the second landing was reached, these sounds, also, had ceased, and every thing remained perfectly quiet. The party spread themselves, and hurried from room to room. Upon arriving at a large back chamber in the fourth story, (the door of which, being found locked, with the key inside, was forced open,) a spectacle presented itself which struck every one present not less with horror than with astonishment.

"The apartment was in the wildest disorder—the furniture broken and thrown about in all directions. There was only one bedstead; and from this the bed had been removed, and thrown into the middle of the floor. On a chair lay a razor, besmeared with blood. On the hearth were two or three long and thick tresses of gray human hair, also dabbled with blood, and seeming to have been pulled out by the roots. Upon the floor were found four Napoleons, an ear-ring of topaz, three large silver spoons, three smaller of *metal d'Alger*, and two bags, containing nearly four thousand francs in gold. The drawers of a *bureau*, which stood in one corner, were open, and had been, apparently, rifled, although many articles still remained in them. A small iron safe was discovered under the *bed* (not under the bedstead). It was open, with the key still in the door. It had no contents beyond a few old letters, and other papers of little consequence.

"Of Madame L'Espanaye no trace were here seen; but an unusual quantity of soot being observed in the fireplace, a search was made in the chimney, and (horrible to relate!) the corpse of the daughter, head downward, was dragged therefrom; it having been thus forced up the narrow aperture for a considerable distance. The body was quite warm. Upon examining it, many excoriations were perceived, no doubt occasioned by the violence with which it had been thrust up and disengaged. Upon the face were many severe scratches, and upon the throat, dark bruises, and deep indentations of finger nails, as if the deceased had been throttled to death.

"After a thorough investigation of every portion of the house without further discovery, the party made its way into a small paved yard in the rear of the building, where lay the corpse of the old lady, with her throat so entirely cut that, upon an attempt to raise her, the head fell off. The body as well as the head, was fearfully mutilated—the former so much so as scarcely to retain any semblance of humanity.

"To this horrible mystery there is not as yet, we believe, the slightest clew."

The next day's paper had these additional particulars:

"*The Tragedy in the Rue Morgue.*—Many individuals have been examine

in relation to this most extraordinary and frightful affair," [the word *'affaire'* has not yet, in France, that levity of import which it conveys with us] "but nothing whatever has transpired to throw light upon it. We give below all the material testimony elicited.

"Pauline Dubourg, laundress, deposes that she has known both the deceased for three years, having washed for them during that period. The old lady and her daughter seemed on good terms—very affectionate toward each other. They were excellent pay. Could not speak in regard to their mode or means of living. Believed that Madame L. told fortunes for a living. Was reputed to have money put by. Never met any person in the house when she called for the clothes or took them home. Was sure that they had no servant in employ. There appeared to be no furniture in any part of the building except in the fourth story.

"Pierre Moreau, tobacconist, deposes that he has been in the habit of selling small quantities of tobacco and snuff to Madame L'Espanaye for nearly four years. Was born in the neighborhood, and has always resided there. The deceased and her daughter had occupied the house in which the corpses were found, for more than six years. It was formerly occupied by a jeweller, who under-let the upper rooms to various persons. The house was the property of Madame L. She became dissatisfied with the abuse of the premises by her tenant, and moved into them herself, refusing to let any portion. The old lady was childish. Witness had seen the daughter some five or six times during the six years. The two lived an exceedingly retired life—were reputed to have money. Had heard it said among the neighbors that Madame L. told fortunes—did not believe it. Had never seen any person enter the door except the old lady and her daughter, a porter once or twice, and a physician some eight or ten times.

"Many other persons, neighbors, gave evidence to the same effect. No one was spoken of as frequenting the house. It was not known whether there were any living connections of Madame L. and her daughter. The shutters of the front windows were seldom opened. Those in the rear were always closed, with the exception of the large black room, fourth story. The house was a good house—not very old.

"Isidore Muset, gendarme, deposes that he was called to the house about three o'clock in the morning, and found some twenty or thirty persons at the gateway, endeavoring to gain admittance. Forced it open, at length, with a bayonet—not with a crowbar. Had but little difficulty in getting it open, on account of its being a double or folding gate, and bolted neither at bottom nor top. The shrieks were continued until the gate was forced—and then suddenly ceased. They seemed to be screams of some person (or persons) in great agony—were loud and drawn out, not short and quick. Witnesses led the way up stairs. Upon reaching the first landing, heard two voices in loud and angry contention—the one a gruff voice, the other much shriller—a very strange voice. Could distinguish some words of the former, which was that of a Frenchman. Was positive that it was not a woman's voice. Could distinguish the words

'sacre' and *'diable.'* The shrill voice was that of a foreigner. Could not be sure whether it was the voice of a man or of a woman. Could not make out what was said, but believed the language to be Spanish. The state of the room and of the bodies was described by this witness as we described them yesterday.

"Henri Duval, a neighbor, and by trade a silver-smith, deposes that he was one of the party who first entered the house. Corroborates the testimony of Muset in general. As soon as they forced an entrance, they re-closed the door, to keep out the crowd, which collected very fast, notwithstanding the lateness of the hour. The shrill voice, this witness thinks, was that of an Italian. Was certain it was not French. Could not be sure that it was a man's voice. It might have been a woman's. Was not acquainted with the Italian language. Could not distinguish the words, but was convinced by the intonation that the speaker was an Italian. Knew Madame L. and her daughter. Had conversed with both frequently. Was sure that the shrill voice was not that of either of the deceased.

"——Odenheimer, restaurateur. — This witness volunteered his testimony. Not speaking French, was examined through an interpreter. Is a native of Amsterdam. Was passing the house at the time of the shrieks. They lasted for several minutes—probably ten. They were long and loud—very awful and distressing. Was one of those who entered the building. Corroborated the previous evidence in every respect but one. Was sure that the shrill voice was that of a man—of a Frenchman. Could not distinguish the words uttered. They were loud and quick—unequal—spoken apparently in fear as well as in anger. The voice was harsh—not so much shrill as harsh. Could not call it a shrill voice. The gruff voice said repeatedly, *'sacre,' 'diable,'* and once *'mon Dieu.'*

"Jules Mignaud, banker, of the firm of Mignaud et Fils, Rue Deloraine. Is the elder Mignaud. Madame L'Espanaye had some property. Had opened an account with his banking house in the spring of the year—(eight years previously). Made frequent deposits in small sums. Had checked for nothing until the third day before her death, when she took out in person the sum of 4000 francs. This sum was paid in gold, and a clerk sent home with the money.

"Adolphe Le Bon, clerk to Mignaud et Fils, deposes that on the day in question, about noon, he accompanied Madame L'Espanaye to her residence with the 4000 francs, put up in two bags. Upon the door being opened, Mademoiselle L. appeared and took from his hands one of the bags, while the old lady relieved him of the other. He then bowed and departed. Did not see any person in the street at the time. It is a by-street—very lonely.

"William Bird, tailor, deposes that he was one of the party who entered the house. Is an Englishman. Has lived in Paris two years. Was one of the first to ascend the stairs. Heard the voices in contention. The gruff voice was that of a Frenchman. Could make out several words, but cannot now remember all. Heard distinctly *'sacre'* and *'mon Dieu.'* There was a sound at the moment as if of several

persons struggling—a scraping and scuffling sound. The shrill voice was very loud—louder than the gruff one. Is sure that it was not the voice of an Englishman. Appeared to be that of a German. Might have been a woman's voice. Does not understand German.

"Four of the above-named witnesses being recalled, deposed that the door of the chamber in which was found the body of Mademoiselle L. was locked on the inside when the party reached it. Every thing was perfectly silent—no groans or noises of any kind. Upon forcing the door no person was seen. The windows, both of the back and front room, were down and firmly fastened from within. A door between the two rooms was closed but not locked. The door leading from the front room into the passage was locked, with the key on the inside. A small room in the front of the house, on the fourth story, at the head of the passage, was open, the door being ajar. This room was crowded with old beds, boxes, and so forth. These were carefully removed and searched. There was not an inch of any portion of the house which was not carefully searched. Sweeps were sent up and down the chimneys. The house was a four-story one, with garrets (*mansardes*). A trap-door on the roof was nailed down very securely—did not appear to have been opened for years. The time elapsing between the hearing of the voices in contention and the breaking open of the room door was variously stated by the witnesses. Some made it as short as three minutes—some as long as five. The door was opened with difficulty.

"*Alfonzo Garcio,* undertaker, deposes that he resides in the Rue Morgue. Is a native of Spain. Was one of the party who entered the house. Did not proceed up stairs. Is nervous, and was apprehensive of the consequences of agitation. Heard the voices in contention. The gruff voice was that of a Frenchman. Could not distinguish what was said. The shrill voice was that of an Englishman—is sure of this. Does not understand the English language, but judges by the intonation.

"*Alberto Montani,* confectioner, deposes that he was among the first to ascend the stairs. Heard the voices in question. The gruff voice was that of a Frenchman. Distinguished several words. The speaker appeared to be expostulating. Could not make out the words of the shrill voice. Spoke quick and unevenly. Thinks it the voice of a Russian. Corroborates the general testimony. Is an Italian. Never conversed with a native of Russia.

"Several witnesses, recalled, here testified that the chimneys of all the rooms on the fourth story were too narrow to admit the passage of a human being. By 'sweeps' were meant cylindrical sweeping-brushes, such as are employed by those who clean chimneys. These brushes were passed up and down every flue in the house. There is no back passage by which any one could have descended while the party proceeded up stairs. The body of Mademoiselle L'Espanaye was so firmly wedged in the chimney that it could not be got down until four or five of the party united their strength.

"*Paul Dumas,* physician, deposes that

he was called to view the bodies about daybreak. They were both then lying on the sacking of the bedstead in the chamber where Mademoiselle L. was found. The corpse of the young lady was much bruised and excoriated. The fact that it had been thrust up the chimney would sufficiently account for these appearances. The throat was greatly chafed. There were several deep scratches just below the chin, together with a series of livid spots which were evidently the impression of fingers. The face was fearfully discolored, and the eyeballs protruded. The tongue had been partially bitten through. A large bruise was discovered upon the pit of the stomach, produced, apparently, by the pressure of a knee. In the opinion of M. Dumas, Mademoiselle L'Espanaye had been throttled to death by some person or persons unknown. The corpse of the mother was horribly mutilated. All the bones of the right leg and arm were more or less shattered. The left *tibia* much splintered, as well as all the ribs of the left side. Whole body dreadfully bruised and discolored. It was not possible to say how the injuries had been inflicted. A heavy club of wood, or a broad bar of iron—a chair—any large, heavy, and obtuse weapon would have produced such results, if wielded by the hands of a very powerful man. No woman could have inflicted the blows with any weapon. The head of the deceased, when seen by witness, was entirely separated from the body, and was also greatly shattered. The throat had evidently been cut with some very sharp instrument—probably with a razor.

"*Alexandre Etienne*, surgeon, was called with M. Dumas to view the bodies. Corroborated the testimony and the opinions of M. Dumas.

"Nothing further of importance was elicited, although several other persons were examined. A murder so mysterious, and so perplexing in all its particulars, was never before committed in Paris—if indeed a murder has been committed at all. The police are entirely at fault—an unusual occurrence in affairs of this nature. There is not, however, the shadow of a clew apparent."

The evening edition of the paper stated that the greatest excitement still continued in the Quartier St. Roch—that the premises in question had been carefully re-searched, and fresh examinations of witnesses instituted, but all to no purpose. A postscript, however, mentioned that Adolphe Le Bon had been arrested and imprisoned—although nothing appeared to criminate him beyond the facts already detailed.

Dupin seemed singularly interested in the progress of this affair—at least so I judged from his manner, for he made no comments. It was only after after the announcement that Le Bon had been imprisoned, that he asked me my opinion respecting the murders.

I could merely agree with all Paris in considering them an insoluble mystery. I saw no means by which it would be possible to trace the murderer.

"We must not judge of the means," said Dupin, "by this shell of an examination. The Parisian police, so much extolled for *acumen*, are cunning, but no more. There is no method in their proceedings, beyond the method of the moment. They make a vast parade

of measures; but, not unfrequently, these are so ill-adapted to the objects proposed, as to put us in mind of Monsieur Jourdain's calling for his *robe-de-chambre—pour mieux entendre la musique.* The results attained by them are not unfrequently surprising, but, for the most part, are brought about by simple diligence and activity. When these qualities are unavailing, their schemes fail. Vidocq, for example, was a good guesser, and a persevering man. But, without educated thought, he erred continually by the very intensity at his investigations. He impaired his vision by holding the object too close. He might see, perhaps, one or two points with unusual clearness, but in so doing he, necessarily, lost sight of the matter as a whole. Thus there is such a thing as being too profound. Truth is not always in a well. In fact, as regards the more important knowledge, I do believe that she is invariably superficial. The depth lies in the valleys where we seek her, and not upon the mountain-tops where she is found. The modes and sources of this kind of error are well typified in the contemplation of the heavenly bodies. To look at a star by glances—to view it in a side-long way, by turning toward it the exterior portions of the *retina* (more susceptible of feeble impressions of light than the interior), is to behold the star distinctly—is to have the best appreciation of its lustre—a lustre which grows dim just in proportion as we turn our vision *fully* upon it. A greater number of rays actually fall upon the eye in the latter case, but in the former, there is the more refined capacity for comprehension. By undue profundity we perplex and enfeeble thought; and it is possible to make even Venus herself vanish from the firmament by a scrutiny too sustained, too concentrated or too direct.

"As for these murders, let us enter into some examinations for ourselves, before we make up an opinion respecting them. An inquiry will afford us amusement," [I thought this an odd term, so applied, but said nothing] "and besides, Le Bon once rendered me a service for which I am not ungrateful. We will go and see the premises with our own eyes. I know G———, the Prefect of Police, and shall have no difficulty in obtaining the necessary permission."

The permission was obtained, and we proceeded at once to the Rue Morgue. This is one of those miserable thoroughfares which intervene between the Rue Richelieu and the Rue St. Roch. It was late in the afternoon when we reached it, as this quarter is at a great distance from that in which we resided. The house was readily found; for there were still many persons gazing up at the closed shutters, with an objectless curiosity, from the opposite side of the way. It was an ordinary Parisian house, with a gateway, on one side of which was a glazed watch-box, with a sliding panel in the window, indicating a *loge de concierge.* Before going in we walked up the street, turned down an alley, and then, again turning, passed in the rear of the building—Dupin, meanwhile, examining the whole neighborhood, as well as the house, with a minuteness of attention for which I could see no possible object.

Retracing our steps we came again

to the front of the dwelling, rang, and having shown our credentials, were admitted by the agents in charge. We went up stairs—into the chamber where the body of Mademoiselle L'Espanaye had been found, and where both the deceased still lay. The disorders of the room had, as usual, been suffered to exist. I saw nothing beyond what had been stated in the *Gazette des Tribunaux*. Dupin scrutinized every thing—not excepting the bodies of the victims. We then went into the other rooms, and into the yard; a *gendarme* accompanying us throughout. The examination occupied us until dark, when we took our departure. On our way home my companion stepped in for a moment at the office of one of the daily papers.

I have said that the whims of my friend were manifold, and that *Je les menageais*:—for this phrase there is no English equivalent. It was his humor, now, to decline all conversation on the subject of the murder, until about noon the next day. He then asked me, suddenly, if I had observed any thing *peculiar* at the scene of the atrocity.

There was something in his manner of emphasizing the word "peculiar," which caused me to shudder, without knowing why.

"No, nothing *peculiar*," I said; "nothing more, at least, than we both saw stated in the paper."

"The *Gazette*," he replied, "has not entered, I fear, into the unusual horror of the thing. But dismiss the idle opinions of this print. It appears to me that this mystery is considered insoluble, for the very reason which should cause it to be regarded as easy of solution—I mean for the *outre* character of its features. The police are confounded by the seeming absence of motive—not for the murder itself—but for the atrocity of the murder. They are puzzled, too, by the seeming impossibility of reconciling the voices heard in contention, with the facts that no one was discovered upstairs by the assassinated Mademoiselle L'Espanaye, and that there were no means of egress without the notice of the party ascending. The wild disorder of the room; the corpse thrust, with the head downward, up the chimney; the frightful mutilation of the body of the old lady; these considerations, with those just mentioned, and others which I need not mention, have sufficed to paralyze the powers, by putting completely at fault the boasted *acumen*, of the government agents. They have fallen into the gross but common error of confounding the unusual with the abstruse. But it is by these deviations from the plane of the ordinary, that reason feels its way, if at all, in its search for the true. In investigations such as we are now pursuing, it should not be so much asked 'what has occurred,' as 'what has occurred that has never occurred before.' In fact, the facility with which I shall arrive, or have arrived, at the solution of this mystery, is in the direct ratio of its apparent insolubility in the eyes of the police."

I stared at the speaker in mute astonishment.

"I am now awaiting," continued he, looking toward the door of our apartment—"I am now awaiting a person who, although perhaps not the perpetrator of these butcheries, must have been in some measure implicated in their perpetration. Of the worst por-

tion of the crimes committed, it is probable that he is innocent. I hope that I am right in this supposition; for upon it I build my expectation of reading the entire riddle. I look for the man here—in this room—every moment. It is true that he may not arrive; but the probability is that he will. Should he come, it will be necessary to detain him. Here are pistols; and we both know how to use them when occasion demands their use."

I took the pistols, scarcely knowing what I did, or believing what I heard, while Dupin went on, very much as if in a soliloquy. I have already spoken of his abstract manner at such times. His discourse was addressed to myself; but his voice, although by no means loud, had that intonation which is commonly employed in speaking to some one at a great distance. His eyes, vacant in expression, regarded only the wall.

"That the voices heard in contention," he said, "by the party upon the stairs, were not the voices of the women themselves, was fully proved by the evidence. This relieves us of all doubt upon the question whether the old lady could have first destroyed the daughter, and afterward have committed suicide. I speak of this point chiefly for the sake of method; for the strength of Madame L'Espanaye would have been utterly unequal to the task of thrusting her daughter's corpse up the chimney as it was found; and the nature of the wounds upon her own person entirely precludes the idea of self-destruction. Murder, then, has been committed by some third party; and the voices of this third party were those heard in contention. Let me now advert—not to the whole testimony respecting these voices—but to what was *peculiar* in that testimony. Did you observe any thing peculiar about it?"

I remarked that. while all the witnesses agreed in supposing the gruff voice to be that of a Frenchman, there was much disagreement in regard to the shrill, or, as one individual termed it, the harsh voice.

"That was the evidence itself," said Dupin, "but it was not the peculiarity of the evidence. You have observed nothing distinctive. Yet there *was* something to be observed. The witnesses, as you remark, agreed about the gruff voice; they were here unanimous. But in regard to the shrill voice, the peculiarity is—not that they disagreed—but that, while an Italian, an Englishman, a Spaniard, a Hollander, and a Frenchman attempted to describe it, each one spoke of it as that *of a foreigner*. Each is sure that it was not the voice of one of his own countrymen. Each likens it—not to the voice of an individual of any nation with whose language he is conversant—but the converse. The Frenchman supposes it the voice of a Spaniard, and 'might have distinguished some words *had he been acquainted with the Spanish.*' The Dutchman maintains it to have been that of a Frenchman; but he find it stated that *'not understanding French this witness was examined through an interpreter.'* The Englishman thinks it the voice of a German, and *'does not understand German.'* The Spaniard 'is sure' that it was that of an Englishman, but 'judges by the intonation' altogether, *'as he has no knowledge of the English.'* The Italian

believes it the voice of a Russian, but *'has never conversed with a native of Russia.'* A second Frenchman differs, moreover, with the first, and is positive that the voice was that of an Italian; but, *not being cognizant of that tongue*, is, like the Spaniard, 'convinced by the intonation.' Now, how strangely unusual must that voice have really been, about which such testimony as this *could* have been elicited!—in whose *tones*, even, denizens of the five great divisions of Europe could recognize nothing familiar! You will say that it might have been the voice of an Asiatic—of an African. Neither Asiatics nor Africans abound in Paris; but, without denying the inference, I will now merely call your attention to three points. The voice is termed by one witness 'harsh rather than shrill.' It is represented by two others to have been 'quick and *unequal*.' No words—no sounds resembling words—were by any witness mentioned as distinguishable.

"I know not," continued Dupin, "what impression I may have made, so far, upon your own understanding; but I do not hesitate to say that legitimate deductions even from this portion of the testimony—the portion respecting the gruff and shrill voices—are in themselves sufficient to engender a suspicion which should give direction to all farther progress in the investigation of the mystery. I said 'legitimate deductions'; but my meaning is not thus fully expressed. I designed to imply that the deductions are the *sole* proper ones, and that the suspicion arises *inevitably* from them as the single result. What the suspicion is, however, I will not say just yet. I merely wish you to bear in mind that, with myself, it was sufficiently forcible to give a definite form—a certain tendency—to my inquiries in the chamber.

"Let us now transport ourselves, in fancy, to this chamber. What shall we first seek here? The means of egress employed by the murderers. It is not too much to say that neither of us believe in prætternatural events. Madame and Mademoiselle L'Espanaye were not destroyed by spirits. The doers of the deed were material and escaped materially. Then how? Fortunately there is but one mode of reasoning upon the point, and that mode *must* lead us to a definite decision. Let us examine, each by each, the possible means of egress. It is clear that the assassins were in the room where Mademoiselle L'Espanaye was found, or at least in the room adjoining, when the party ascended the stairs. It is, then, only from these two apartments that we have to seek issues. The police have laid bare the floors, the ceiling, and the masonry of the walls, in every direction. No *secret* issues could have escaped their vigilance. But, not trusting to *their* eyes, I examined with my own. There were, then, *no* secret issues. Both doors leading from the rooms into the passage were securely locked, with the keys inside. Let us turn to the chimneys. These, although of ordinary width for some eight or ten feet above the hearths, will not admit, throughout their extent, the body of a large cat. The impossibility of egress, by means already stated, being thus absolute, we are reduced to the windows. Through those of the front room no one could have escaped without notice from the crowd in the

street. The murderers *must* have passed, then, through those of the back room. Now, brought to this conclusion in so unequivocal a manner as we are, it is not our part, as reasoners, to reject it on account of apparent impossibilities. It is only left for us to prove that these apparent 'impossibilities' are, in reality, not such.

"There are two windows in the chamber. One of them is unobstructed by furniture, and is wholly visible. The lower portion of the other is hidden from view by the head of the unwieldy bedstead which is thrust close up against it. The former was found securely fastened from within. It resisted the utmost force of those who endeavored to raise it. A large gimlet-hole had been pierced in its frame to the left, and a very stout nail was found fitted therein, nearly to the head. Upon examining the other window, a similar nail was seen similarly fitted in it; and a vigorous attempt to raise this sash failed also. The police were now entirely satisfied that egress had not been in these directions. And *therefore*, it was thought a matter of supererogation to withdraw the nails and open the windows.

"My own examination was somewhat more particular, and was so for the reason I have just given—because here it was, I knew, that all apparent impossibilities *must* be proved to be not such in reality.

"I proceeded to think thus—*a posteriori*. The murderers *did* escape from one of these windows. This being so, they could not have re-fastened the sashes from the inside, as they were found fastened—the consideration which put a stop, through its obviousness, to the scrutiny of the police in this quarter. Yet the sashes *were* fastened. They *must*, then, have the power of fastening themselves. There was no escape from this conclusion. I stepped to the unobstructed casement, withdrew the nail with some difficulty, and attempted to raise the sash. It resisted all my efforts, as I had anticipated. A concealed spring must, I now knew, exist; and this corroboration of my idea convinced me that my premises, at least, were correct, however mysterious still appeared the circumstances attending the nails. A careful search soon brought to light the hidden spring. I pressed it, and, satisfied with the discovery, forbore to upraise the sash.

"I now replaced the nail and regarded it attentively. A person passing through this window might have reclosed it, and the spring would have caught—but the nail could not have been replaced. The conclusion was plain, and again narrowed in the field of my investigations. The assassins *must* have escaped through the other window. Supposing, then, the springs upon each sash to be the same, as was probable, there *must* be found a difference between the nails, or at least between the modes of their fixture. Getting upon the sacking of the bedstead, I looked over the head-board minutely at the second casement. Passing my hand down behind the board, I readily discovered and pressed the spring, which was, as I had supposed, identical in character with its neighbor. I now looked at the nail. It was as stout as the other, and apparently fitted in the same manner—driven in nearly up to the head.

"You will say that I was puzzled; but, if you think so, you must have misunderstood the nature of the inductions. To use a sporting phrase, I had not been once 'at fault.' The scent had never for an instant been lost. There was no flaw in any link of the chain. I had traced the secret to its ultimate result,—and that result was *the nail*. It had, I say, in every respect, the appearance of its fellow in the other window; but this fact was an absolute nullity (conclusive as it might seem to be) when compared with the consideration that here, at this point, terminated the clew. 'There *must* be something wrong,' I said, 'about the nail.' I touched it; and the head, with about a quarter of an inch of the shank came off in my fingers. The rest of the shank was in the gimlet-hole, where it had been broken off. The fracture was an old one (for its edges were incrusted with rust), and had apparently been accomplished by the blow of a hammer, which had partially imbedded, in the top of the bottom sash, the head portion of the nail. I now carefully replaced this head portion in the indentation whence I had taken it, and the resemblance to a perfect nail was complete—the fissure was invisible. Pressing the spring, I gently raised the sash for a few inches; the head went up with it, remaining firm in its bed. I closed the window, and the semblance of the whole nail was again perfect.

"This riddle, so far, was now unriddled. The assassin had escaped through the window which looked upon the bed. Dropping of its own accord upon his exit (or perhaps purposely closed) it had become fastened by the spring; and it was the retention of this spring which had been mistaken by the police for that of the nail,—farther inquiry being thus considered unnecessary.

"The next question is that of the mode of descent. Upon this point I had been satisfied in my walk with you around the building. About five feet and a half from the casement in question there runs a lightning-rod. From this rod it would have been impossible for any one to reach the window itself, to say nothing of entering it. I observed, however, that the shutters of the fourth story were of the peculiar kind called by Parisian carpenters *ferrades*—a kind rarely employed at the present day, but frequently seen upon very old mansions at Lyons and Bourdeaux. They are in the form of an ordinary door (a single, not a folding door), except that the lower half is latticed or worked in open trellis—thus affording an excellent hold for the hands. In the present instance these shutters are fully three feet and a half broad. When we saw them from the rear of the house, they were both about half open—that is to say, they stood off at right angles from the wall. It is probable that the police, as well as myself, examined the back of the tenement; but, if so, in looking at these *ferrades* in the line of their breadth (as they must have done), they did not perceive this great breadth itself, or, at all events, failed to take it into due consideration. In fact, having once satisfied themselves that no egress could have been made in this quarter, they would naturally bestow here a very cursory examination. It was clear to me, how-

ever, that the shutter belonging to the window at the head of the bed, would, if swung fully back to the wall, reach to within two feet of the lightning-rod. It was also evident that, by exertion of a very unusual degree of activity and courage, an entrance into the window, from the rod, might have been thus effected. By reaching to the distance of two feet and a half (we now suppose the shutter open to its whole extent) a robber might have taken a firm grasp upon the trellis-work. Letting go, then, his hold upon the rod, placing his feet securely against the wall, and springing boldly from it, he might have swung the shutter so as to close it, and, if we imagine the window open at the time, might even have swung himself into the room.

"I wish you to bear especially in mind that I have spoken of a *very* unusual degree of activity as requisite to success in so hazardous and so difficult a feat. It is my design to show you first, that the thing might possibly have been accomplished:—but, secondly and *chiefly,* I wish to impress upon your understanding the *very extraordinary*—the almost præternatural character of that agility which could have accomplished it.

"You will say, no doubt, using the language of the law, that 'to make out my case,' I should rather undervalue, than insist upon a full estimation of the activity required in this matter. This may be the practice in law, but it is not the usage of reason. My ultimate object is only the truth. My immediate purpose is to lead you to place in juxtaposition, that *very unusual* activity of which I have just spoken, with that *very peculiar* shrill (or harsh) and *unequal* voice, about whose nationality no two persons could be found to agree, and in whose utterance no syllabification could be detected."

At these words a vague and half-formed conception of the meaning of Dupin flitted over my mind. I seemed to be upon the verge of comprehension, without power to comprehend—as men, at times, find themselves upon the brink of remembrance, without being able, in the end, to remember. My friend went on with his discourse.

"You will see," he said, "that I have shifted the question from the mode of egress to that of ingress. It was my design to convey the idea that both were effected in the same manner, at the same point. Let us now revert to the interior of the room. Let us survey the appearances here. The drawers of the bureau, it is said, had been rifled, although many articles of apparel still remained within them. The conclusion here is absurd. It is a mere guess—a very silly one—and no more. How are we to know that the articles found in the drawers were not all these drawers had originally contained? Madame L'Espanaye and her daughter lived an exceedingly retired life—saw no company—seldom went out—had little use for numerous changes of habiliment. Those found were at least of as good quality as any likely to be possessed by these ladies. If a thief had taken any, why did he not take the best—why did he not take all? In a word, why did he abandon four thousand francs in gold to encumber himself with a bundle of linen? The gold *was* abandoned. Nearly the whole sum mentioned by Monsieur Mignaud, the

banker, was discovered, in bags, upon the floor. I wish you therefore, to discard from your thoughts the blundering idea of *motive,* engendered in the brains of the police by that portion of the evidence which speaks of money delivered at the door of the house. Coincidences ten times as remarkable as this (the delivery of the money, and murder committed within three days upon the party receiving it), happened to all of us every hour of our lives, without attracting even momentary notice. Coincidences, in general, are great stumbling-blocks in the way of that class of thinkers who have been educated to know nothing of the theory of probabilities—that theory to which the most glorious objects of human research are indebted for the most glorious of illustration. In the present instance, had the gold been gone, the fact of its delivery three days before would have formed something more than a coincidence. It would have been corroborative of this idea of motive. But, under the real circumstances of the case, if we are to suppose gold the motive of this outrage, we must also imagine the perpetrator so vacillating an idiot as to have abandoned his gold and his motive together.

"Keeping now steadily in mind the points to which I have drawn your attention—that peculiar voice, that unusual agility, and that startling absence of motive in a murder so singularly atrocious as this—let us glance at the butchery itself. Here is a woman strangled to death by manual strength, and thrust up a chimney head downward. Ordinary assassins employ no such mode of murder as this. Least of all, do they thus dispose of the murdered. In the manner of thrusting the corpse up the chimney, you will admit that there was something *excessively outre*—something altogether irreconcilable with our common notions of human action, even when we suppose the actors the most depraved of men. Think, too, how great must have been that strength which could have thrust the body *up* such an aperture so forcibly that the united vigor of several persons was found barely sufficient to drag it *down!*

"Turn, now, to other indications of the employment of a vigor most marvellous. On the hearth were thick tresses—very thick tresses—of gray human hair. These had been torn out by the roots. You are aware of the great force necessary in tearing thus from the head even twenty or thirty hairs together. You saw the locks in question as well as myself. Their roots (a hideous sight!) were clotted with fragments of the flesh of the scalp—sure token of the prodigious power which had been exerted in uprooting perhaps half a million of hairs at a time. The throat of the old lady was not merely cut, but the head absolutely severed from the body: the instrument was a mere razor. I wish you also to look at the *brutal* ferocity of these deeds. Of the bruises upon the body of Madame L'Espanaye I do not speak. Monsieur Dumas, and his worthy coadjutor Monsieur Etienne, have pronounced that they were inflicted by some obtuse instrument; and so far these gentlemen are very correct. The obtuse instrument was clearly the stone pavement in the yard, upon which the

victim had fallen from the window which looked in upon the bed. This idea, however simple it may now seem, escaped the police for the same reason that the breadth of the shutters escaped them—because, by the affair of the nails, their perceptions had been hermetically sealed against the possibility of the windows having ever been opened at all.

"If now, in addition to all these things, you have properly reflected upon the odd disorder of the chamber, we have gone so far as to combine the ideas of an agility astounding, a strength superhuman, a ferocity brutal, a butchery without motive, a *grotesquerie* in horror absolutely alien from humanity, and a voice foreign in tone to the ears of men of many nations, and devoid of all distinct or intelligible syllabification. What result, then, has ensued? What impression have I made upon your fancy?"

I felt a creeping of the flesh as Dupin asked me the question. "A madman," I said, "has done this deed—some raving maniac, escaping from a neighboring *Maison de Sante*."

"In some respects," he replied, "your idea is not irrelevant. But the voices of madmen, even in their wildest paroxysms, are never found to tally with that peculiar voice heard upon the stairs. Madmen are of some nation, and their language, however incoherent in its words, has always the coherence of syllabification. Besides, the hair of a madman is not such as I now hold in my hand. I disentangled this little tuft from the rigidly clutched fingers of Madame L'Espanaye. Tell me what you can make of it."

"Dupin!" I said, completely unnerved; "this hair is most unusual—this is no *human* hair."

"I have not asserted that it is," said he; "but, before we decide this point, I wish you to glance at the little sketch I have here traced upon this paper. It is a *fac-simile* drawing of what has been described in one portion of the testimony as 'dark bruises and deep indentations of finger nails' upon the throat of Mademoiselle L'Espanaye, and in another (by Messrs. Dumas and Etienne) as a 'series of livid spots, evidently the impression of fingers.'

"You will perceive," continued my friend, spreading out the paper upon the table before us, "that this drawing gives the idea of a firm and fixed hold. There is no *slipping* apparent. Each finger has retained—possibly until the death of the victim—the fearful grasp by which it originally imbedded itself. Attempt, now, to place all your fingers, at the same time, in the respective impressions as you see them."

I made the attempt in vain.

"We are possibly not giving this matter a fair trial," he said. "The paper is spread out upon a plane surface; but the human throat is cylindrical. Here is a billet of wood, the circumference of which is about that of the throat. Wrap the drawing around it, and try the experiment again."

I did so; but the difficulty was even more obvious than before. "This," I said, "is the mark of no human hand."

"Read now," replied Dupin, "this passage from Cuvier."

It was a minute anatomical and generally descriptive account of the large fulvous Ourang-Outang of the East Indian Islands. The gigantic stature, the prodigious strength and activity, the

wild ferocity, and the imitative propensities of these mammalia are sufficiently well known to all. I understood the full horrors of the murder at once.

"The description of the digits," said I, as I made an end of the reading, "is in exact accordance with his drawing. I see that no animal but an Ourang-Outang, of the species here mentioned, could have impressed the indentations as you have traced them. This tuft of tawny hair, too, is identical in character with that of the beast of Cuvier. But I cannot possibly comprehend the particulars of this frightful mystery. Besides, there were *two* voices heard in contention, and one of them was unquestionably the voice of a Frenchman."

"True; and you will remember an expression attributed almost unanimously, by the evidence, to this voice, —the expression, *'mon Dieu!'* This, under the circumstances, has been justly characterized by one of the witnesses (Montani, the confectioner) as an expression of remonstrance or expostulation. Upon these two words, therefore, I have mainly built my hopes of a full solution of the riddle. A Frenchman was cognizant of the murder. It is possible—indeed it is far more than probable—that he was innocent of all participation in the bloody transaction which took place. The Ourang-Outang may have escaped from him. He may have traced it to the chamber; but, under the agitating circumstances which ensued, he could never have recaptured it. It is still at large. I will not pursue these guesses—for I have no right to call them more—since the shades of reflection upon which they are based are scarcely of sufficient depth to be appreciable by my own intellect, and since I could not pretend to make them intelligible to the understanding of another. We will call them guesses, then, and speak of them as such. If the Frenchman in question is indeed, as I suppose, innocent of this atrocity, this advertisement, which I left last night upon our return home, at the office of *Le Monde* (a paper devoted to the shipping interest, and much sought by sailors), will bring him to our residence."

He handed me a paper, and I read thus:

CAUGHT—*In the Bois de Boulogne, early in the morning of the —— inst.* (the morning of the murder), *a very large, tawny Ourang-Outang of the Bornese species. The owner* (*who is ascertained to be a sailor, belonging to a Maltese vessel*) *may have the animal again, upon identifying it satisfactorily, and paying a few charges arising from its capture and keeping. Call at No. —— Rue ——, Faubourg St. Germain—au troisieme.*"

"How was it possible," I asked, "that you should know the man to be a sailor, and belonging to a Maltese vessel?"

"I do *not know* it," said Dupin. "I am not *sure* of it. Here, however, is a small piece of ribbon, which from its form, and from its greasy appearance, has evidently been used in tying the hair in one of those long *queues* of which sailors are so fond. Moreover, this knot is one which few besides sailors can tie, and it is peculiar to the Maltese. I picked the ribbon up at the foot of the lightning-rod. It could not have belonged to either of the deceased. Now if, after all, I am wrong

in my induction from this ribbon, that the Frenchman was a sailor belonging to a Maltese vessel, still I can have done no harm in saying what I did in the advertisement. If I am right, a great point is gained. Cognizant although innocent of the murder, the Frenchman will naturally hesitate about replying to the advertisement—about demanding the Ourang-Outang. He will reason thus:—'I am innocent; I am poor; my Ourang-Outang is of great value—to one in my circumstances a fortune of itself—why should I lose it through idle apprehensions of danger? Here it is, within my grasp. It was found in the Bois de Boulogne—at a vast distance from the scene of that butchery. How can it ever be suspected that a brute beast should have done the deed? The police are at fault—they have failed to procure the slightest clew. Should they even trace the animal, it would be impossible to prove me cognizant of the murder, or to implicate me in guilt on account of that cognizance. Above all, *I am known*. The advertiser designates me as the possessor of the beast. I am not sure to what limit his knowledge may extend. Should I avoid claiming a property of so great value, which it is known that I possess, I will render the animal at least, liable to suspicion. It is not my policy to attract attention either to myself or to the beast. I will answer the advertisement, get the Ourang-Outang, and keep it close until this matter has blown over.'"

At this moment we heard a step upon the stairs.

"Be ready," said Dupin, "with your pistols, but neither use them nor show them until at a signal from myself."

The front door of the house had been left open, and the visitor had entered, without ringing, and advanced several steps upon the staircase. Now, however, he seemed to hesitate. Presently we heard him descending. Dupin was moving quickly to the door, when we again heard him coming up. He did not turn back a second time, but stepped up with decision, and rapped at the door of our chamber.

"Come in," said Dupin, in a cheerful and hearty tone.

A man entered. He was a sailor, evidently,—a tall, stout, and muscular-looking person, with a certain daredevil expression of countenance, not altogether unprepossessing. His face, greatly sunburnt, was more than half hidden by whisker and *mustachio*. He had with him a huge oaken cudgel, but appeared to be otherwise unarmed. He bowed awkwardly, and bade us "good evening," in French accents, which, although somewhat Neufchatelish, were still sufficiently indicative of a Parisian origin.

"Sit down, my friend," said Dupin. "I suppose you have called about the Ourang-Outang. Upon my word I almost envy you the possession of him; a remarkably fine, and no doubt a very valuable animal. How old do you suppose him to be?"

The sailor drew a long breath, with the air of a man relieved of some intolerable burden, and then replied, in an assured tone:

"I have no way of telling—but he can't be more than four or five years old. Have you got him here?"

"Oh, no; we had no conveniences for keeping him here. He is at a livery stable in the Rue Dubourg, just by

You can get him in the morning. Of course you are prepared to identify the property?"

"To be sure I am, sir."

"I shall be sorry to part with him," said Dupin.

"I don't mean that you should be at all this trouble for nothing, sir," said the man. "Couldn't expect it. Am very willing to pay a reward for the finding of the animal—that is to say, anything in reason."

"Well," replied my friend, "that is all very fair, to be sure. Let me think!—what should I have? Oh! I will tell you. My reward shall be this. You shall give me all the information in your power about these murders in the Rue Morgue."

Dupin said the last words in a very low tone, and very quietly. Just as quietly, too, he walked toward the door, locked it, and put the key in his pocket. He then drew a pistol from his bosom and placed it, without the least flurry, upon the table.

The sailor's face flushed up as if he were struggling with suffocation. He started to his feet and grasped his cudgel; but the next moment he fell back into his seat, trembling violently, and with the countenance of death itself. He spoke not a word. I pitied him from the bottom of my heart.

"My friend," said Dupin, in a kind tone, "you are alarming yourself unnecessarily—you are indeed. We mean you no harm whatever. I pledge you the honor of a gentleman, and of a Frenchman, that we intend you no injury. I perfectly well know that you are innocent of the atrocities in the Rue Morgue. It will not do, however, to deny that you are in some measure implicated in them. From what I have already said, you must know that I have had means of information about this matter—means of which you could never have dreamed. Now the thing stands thus. You have done nothing which you could have avoided—nothing, certainly, which renders you culpable. You are not even guilty of robbery, when you might have robbed with impunity. You have nothing to conceal. You have no reason for concealment. On the other hand, you are bound by every principle of honor to confess all you know. An innocent man is now imprisoned, charged with that crime of which you can point out the perpetrator."

The sailor had recovered his presence of mind, in a great measure, while Dupin uttered these words; but his original boldness of bearing was all gone.

"So help me God!" said he, after a brief pause, "I *will* tell you all I know about this affiair;—but I do not expect you to believe one half I say—I would be a fool indeed if I did. Still, I *am* innocent, and I will make a clean breast if I die for it."

What he stated was, in substance, this. He had lately made a voyage to the Indian Archipelago. A party, of which he formed one, landed at Borneo, and passed into the interior on an excursion of pleasure. Himself and a companion had captured the Ourang-Outang. This companion dying, the animal fell into his own exclusive possession. After a great trouble, occasioned by the intractable ferocity of his captive during the home voyage, he at length succeeded in lodging it safely at his own residence in Paris,

where, not to attract toward himself the unpleasant curiosity of his neighbors, he kept it carefully secluded, until such time as it should recover from a wound in the foot, received from a splinter on board ship. His ultimate design was to sell it.

Returning home from some sailor's frolic on the night, or rather in the morning, of the murder, he found the beast occupying his own bedroom, into which it had broken from a closet adjoining, where it had been, as was thought, securely confined. Razor in hand, and fully lathered, it was sitting before a looking-glass, attempting the operation of shaving, in which it had no doubt previously watched its master through the key-hole of the closet. Terrified at the sight of so dangerous a weapon in the possession of an animal so ferocious, and so well able to use it, the man, for some moments, was at a loss what to do. He had been accustomed, however, to quiet the creature, even in its fiercest moods, by the use of a whip, and to this he now resorted. Upon sight of it, the Ourang-Outang sprang at once through the door of the chamber, down the stairs, and thence, through a window, unfortunately open, into the street.

The Frenchman followed in despair; the ape, razor still in hand, occasionally stopping to look back and gesticulate at his pursuer, until the latter had nearly come up with it. It then again made off. In this manner the chase continued for a long time. The streets were profoundly quiet, as it was nearly three o'clock in the morning. In passing down an alley in the rear of the Rue Morgue, the fugitive's attention was arrested by a light gleaming from the open window of Madame L'Espanaye's chamber, in the fourth story of her house. Rushing to the building, it perceived the lightning-rod, clambered up with inconceivable agility, grasped the shutter, which was thrown fully back against the wall, and, by its means, swung itself directly upon the headboard of the bed. The whole feat did not occupy a minute. The shutter was kicked open again by the Ourang-Outang as it entered the room.

The sailor, in the meantime, was both rejoiced and perplexed. He had strong hopes of now recapturing the brute, as it could scarcely escape from the trap into which it had ventured, except by the rod, where it might be intercepted as it came down. On the other hand, there was much cause for anxiety as to what it might do in the house. This latter reflection urged the man still to follow the fugitive. A lightning-rod is ascended without difficulty, especially by a sailor; but, when he had arrived as high as the window, which lay far to his left, his career was stopped; the most that he could accomplish was to reach over so as to obtain a glimpse of the interior of the room. At this glimpse he nearly fell from his hold through excess of horror. Now it was that those hideous shrieks arose upon the night, which had startled from slumber the inmates of the Rue Morgue. Madame L'Espanaye and her daughter, habited in their night clothes, had apparently been occupied in arranging some papers in the iron chest already mentioned, which had been wheeled into the middle of the room. It was open, and its contents lay beside it on the floor. The victims must have been sitting with their backs to-

ward the window; and, from the time elapsing between the ingress of the beast and the screams, it seems probable that it was not immediately perceived. The flapping to of the shutter would naturally have been attributed to the wind.

As the sailor looked in, the gigantic animal had seized Madame L'Espanaye by the hair (which was loose, as she had been combing it), and was flourishing the razor about her face, in imitation of the motions of a barber. The daughter lay prostrate and motionless; she had swooned. The screams and struggles of the old lady (during which the hair was torn from her head) had the effect of changing the probably pacific purposes of the Ourang-Outang into those of wrath. With one determined sweep of its muscular arm it nearly severed her head from her body. The sight of blood inflamed its anger into frenzy. Gnashing its teeth, and flashing fire from its eyes, it flew upon the body of the girl and embedded its fearful talons in her throat, retaining its grasp until she expired. Its wandering and wild glances fell at this moment upon the head of the bed, over which the face of its master, rigid with horror, was just discernible. The fury of the beast, who no doubt bore still in mind the dreaded whip, was instantly converted into fear. Conscious of having deserved punishment, it seemed desirous of concealing its bloody deeds, and skipped about the chamber in an agony of nervous agitation; throwing down and breaking the furniture as it moved, and dragging the bed from the bedstead. In conclusion, it seized first the corpse of the daughter, and thrust it up the chimney, as it was found; then that of the old lady, which, it immediately hurled through the window headlong.

As the ape approached the casement with its mutilated burden, the sailor shrank aghast to the rod, and, rather gliding than clambering down it, hurried at once home—dreading the consequences of the butchery, and gladly abandoning, in his terror, all solicitude about the fate of the Ourang-Outang. The words heard by the party upon the staircase were the Frenchman's exclamations of horror and affright, commingled with the fiendish jabberings of the brute.

I have scarcely any thing to add. The Ourang-Outang must have escaped from the chamber, by the rod, just before the breaking of the door. It must have closed the window as it passed through it. It was subsequently caught by the owner himself, who obtained for it a very large sum at the *Jardin des Plantes*. Le Bon was instantly released, upon our narration of the circumstances (with some comments from Dupin) at the *bureau* of the Perfect of Police. This functionary, however, well disposed to my friend, could not altogether conceal his chagrin at the turn which affairs had taken, and was fain to indulge in a sarcasm or two about the propriety of every person minding his own business.

"Let him talk," said Dupin, who had not thought it necessary to reply. "Let him discourse; it will ease his conscience. I am satisfied with having defeated him in his own castle. Nevertheless, that he failed in the solution of this mystery, is by no means that matter for wonder which he supposes

it; for, in truth, our friend the prefect is somewhat too cunning to be profound. In his wisdom is no *stamen*. It is all head and no body, like the pictures of the Goddess Laverna—or, at best, all head and shoulders, like a codfish. But he is a good creature after all. I like him especially for one master stroke of cant, by which he has attained his reputation for ingenuity, I mean the way he has *'de nier ce qui est, et d'expliquer ce qui n'est pas.'* "*

* Rousseau—Nouvelle Heloise.

*The Mystery of Marie Roget**

A SEQUEL TO "THE MURDERS IN THE RUE MORGUE"

(First published in *Lady's Companion,* November, 1842.—Ed.)

There are ideal series of events which run parallel with the real ones. They rarely coincide. Men and circumstances generally modify the ideal train of events, so that it seems imperfect, and its consequences are equally imperfect. Thus with the Reformation; instead of Protestantism came Lutheranism. — Novalis. Moralische Ansichten.

THERE are few persons, even among the calmest thinkers, who have not occasionally been startled into a vague yet thrilling half-credence in the supernatural, by *coincidences* of so seemingly marvellous a character that, as

* Upon the original publication of "Marie Roget," the footnotes now appended were considered unnecessary; but the lapse of several years since the tragedy upon which the tale is based, renders it expedient to give them, and also to say a few words in explanation of the general design. A young girl, *Mary Cecilia Rogers,* was murdered in the vicinity of New York; and although her death occasioned an intense and long-enduring excitement, the mystery attending it had remained unsolved at the period when the present paper was written and published (November, 1842). Herein, under pretence of relating the fate of a Parisian *grisette,* the author has followed, in minute detail, the essential, while merely paralleling the inessential, facts of the real murder of Mary Rogers. Thus all argument founded upon the fiction is applicable to the truth: and the investigation of the truth was the object.

The "Mystery of Marie Roget" was composed at a distance from the scene of the atrocity, and with no other means of investigation than the newspapers afforded. Thus much escaped the writer of which he could have availed himself had he been upon the spot and visited the localities. It may not be improper to record, nevertheless, that the confessions of *two* persons (one of them the Madame Deluc of the narrative), made, at different periods, long subsequent to the publication, confirmed, in full, not only the general conclusion, but absolutely *all* the chief hypothetical details by which that conclusion was attained.

mere coincidences, the intellect has been unable to receive them. Such sentiments—for the half-credences of which I speak have never the full force of *thought*—such sentiments are seldom thoroughly stifled unless by reference to the doctrine of chance, or, as it is technically termed, the Calculus of Probabilities. Now this Calculus is, in its essence, purely mathematical; and thus we have the anomaly of the most rigidly exact in science applied to the shadow and spirituality of the most intangible in speculation.

The extraordinary details which I am now called upon to make public, will be found to form, as regards sequence of time, the primary branch of a series of scarcely intelligible *coincidences*, whose secondary or concluding branch will be recognized by all readers in the late murder of Marie Cecilia Rogers, at New York.

When, in an article entitled "The Murders in the Rue Morgue." I endeavored, about a year ago, to depict some very remarkable features in the mental character of my friend, the Chevalier C. Auguste Dupin, it did not occur to me that I should ever resume the subject. This depicting of character constituted my design; and this design was thoroughly fulfilled in the wild train of circumstances brought to instance Dupin's idiosyncrasy. I might have adduced other examples, but I should have proven no more. Late events, however, in their surprising development, have startled me into some further details, which will carry with them the air of extorted confession. Hearing what I have lately heard, it would be indeed strange should I remain silent in regard to what I both heard and saw so long ago.

Upon the winding up of the tragedy involved in the deaths of Madame L'Espanaye and her daughter, the Chevalier dismissed the affair at once from his attention, and relapsed into his old habits of moody revery. Prone, at all times, to abstraction, I readily fell in with his humor; and continuing to occupy our chambers in the Faubourg Saint Germain, we gave the Future to the winds, and slumbered tranquilly in the Present, weaving the dull world around us into dreams.

But these dreams were not altogether uninterrupted. It may readily be supposed that the part played by my friend, in the drama at the Rue Morgue, had not failed of its impression upon the fancies of the Parisian police. With its emissaries, the name of Dupin had grown into a household word. The simple character of those inductions by which he had disentangled the mystery never having been explained even to the Prefect, or to any other individual than myself, of course it is not surprising that the affair was regarded as little less than miraculous, or that the Chevalier's analytical abilities acquired for him the credit of intuition. His frankness would have led him to disabuse every inquirer of such prejudice; but his indolent humor forbade all further agitation of a topic whose interest to himself had long ceased. It thus happened that he found himself the cynosure of the political eyes; and the cases were not few in which attempt was made to engage his services at the Prefecture. One of the most remarkable instances was that of the

murder of a young girl named Marie Roget.

This event occurred about two years after the atrocity in the Rue Morgue. Marie, whose Christian and family name will at once arrest attention from their resemblance to those of the unfortunate "cigar-girl," was the only daughter of the widow Estelle Roget. The father had died during the child's infancy, and from the period of his death, until within eighteen months before the assassination which forms the subject of our narrative, the mother and daughter had dwelt together in the Rue Pavee Saint Andre;* Madame there keeping a *pension,* assisted by Marie. Affairs went on thus until the latter had attained her twenty-second year, when her great beauty attracted the notice of a perfumer, who occupied one of the shops in the basement of the Palais Royal, and whose custom lay, chiefly among the desperate adventurers infesting that neighborhood. Monsieur Le Blanc† was not unaware of the advantages to be derived from the attendance of the fair Marie in his perfumery; and his liberal proposals were accepted eagerly by the girl, although with somewhat more of hesitation by Madame.

The anticipations of the shopkeeper were realized, and his rooms soon became notorious through the charms of the sprightly *grisette.* She had been in his employ about a year, when her admirers were thrown into confusion by her sudden disappearance from the shop. Monsieur Le Blanc was unable to account for her absence, and Madame Roget was distracted with anxiety and terror. The public papers immediately took up the theme, and the police were upon the point of making serious investigations, when, one fine morning, after the lapse of a week, Marie, in good health, but with a somewhat saddened air, made her re-appearance at her usual counter in the perfumery. All inquiry, except that of a private character, was of course, immediately hushed. Monsieur Le Blanc professed total ignorance, as before. Marie, with Madame, replied to all questions, that the last week had been spent at the house of a relation in the country. Thus the affair died away, and was generally forgotten; for the girl, ostensibly to relieve herself from the impertinence of curiosity soon bade a final adieu to the perfumer, and sought the shelter of her mother's residence in the Rue Pavee Saint Andre.

It was about five months after this return home, that her friends were alarmed by her sudden disappearance for the second time. Three days elapsed, and nothing was heard of her. On the fourth her corpse was found floating in the Seine,* near the shore which is opposite the Quartier of the Rue Saint Andre, and at a point not very far distant from the secluded neighborhood of the Barriere du Roule.†

The atrocity of this murder (for it was at once evident that murder had been committed), the youth and beauty of the victim, and, above all her previous notoriety, conspired to produce intense excitement in the minds of the

* Nassau Street.
† Anderson.

* The Hudson.
† Weehawken.

sensitive Parisians. I can call to mind no similar occurrence producing so general and so intense an effect. For several weeks, in the discussion of this one absorbing theme, even the momentous political topics of the day were forgotten. The Prefect made unusual exertions; and the powers of the whole Parisian police were, of course, tasked to the utmost extent.

Upon the first discovery of the corpse, it was not supposed that the murderer would be able to elude, for more than a very brief period, the inquisition which was immediately set on foot. It was not until the expiration of a week that it was deemed necessary to offer a reward; and even then this reward was limited to a thousand francs. In the meantime the investigation proceeded with vigor, if not always with judgment, and numerous individuals were examined to no purpose; while, owing to the continual absence of all clew to the mystery, the popular excitement greatly increased. At the end of the tenth day it was thought advisable to double the sum originally proposed; and, at length, the second week having elapsed without leading to any discoveries, and the prejudice which always exists in Paris against the police having given vent to itself in several serious *emeutes*, the Prefect took it upon himself to offer the sum of twenty thousand francs "for the conviction of the assassin," or, if more than one should prove to have been implicated, "for the conviction of any one of the assassins." In the proclamation setting forth this reward, a full pardon was promised to any accomplice who should come forward in evidence against his fellow; and to the whole was appended, wherever it appeared, the private placard of a committee of citizens, offering ten thousand francs, in addition to the amount proposed by the Prefecture. The entire reward thus stood at no less than thirty thousand francs, which will be regarded as an extraordinary sum when we consider the humble condition of the girl, and the great frequency, in large cities, of such atrocities as the one described.

No one doubted now that the mystery of this murder would be immediately brought to light. But although, in one or two instances, arrests were made which promised elucidation, yet nothing was elicited which could implicate the parties suspected; and they were discharged forthwith. Strange as it may appear, the third week from the discovery of the body had passed, and passed without any light being thrown upon the subject, before even a rumor of the events which had so agitated the public mind reached the ears of Dupin and myself. Engaged in researches which had absorbed our whole attention, it had been nearly a month since either of us had gone abroad, or received a visitor, or more than glanced at the leading political articles in one of the daily papers. The first intelligence of the murder was brought us by G——, in person. He called upon us early in the afternoon of the thirteenth of July, 18—, and remained with us until late in the night. He had been piqued by the failure of all his endeavors to ferret out the assassins. His reputation—so he said with a peculiarly Parisian air—was at stake. Even his honor was concerned. The eyes of the public were upon him;

and there was really no sacrifice which he would not be willing to make for the development of the mystery. He concluded a somewhat droll speech with a compliment upon what he was pleased to term the *tact* of Dupin, and made him a direct and certainly a liberal proposition, the precise nature of which I do not feel myself at liberty to disclose, but which has no bearing upon the proper subject of my narrative.

The compliment my friend rebutted as best he could, but the proposition he accepted at once, although its advantages were altogether provisional. This point being settled, the Prefect broke at once into explanations of his own views, interspersing them with long comments upon the evidence; of which latter we were not yet in possession. He discoursed much and, beyond doubt, learnedly; while I hazarded an occasional suggestion as the night wore drowsily away. Dupin, sitting steadily in his accustomed armchair, was the embodiment of respectful attention. He wore spectacles, during the whole interview; and an occasional glance beneath their green glasses sufficed to convince me that he slept not the less soundly, because silently, throughout the seven or eight leaden-footed hours which immediately preceded the departure of the Prefect.

In the morning, I procured, at the Prefecture, a full report of all the evidence elicited, and, at the various newspaper offices, a copy of every paper in which, from first to last, had been published any decisive information in regard to this sad affair. Freed from all that was positively disproved, this mass of information stood thus:

Marie Roget left the residence of her mother, in the Rue Pavee St. Andre, about nine o'clock in the morning of Sunday, June the twenty-second, 18—. In going out, she gave notice to a Monsieur Jacques St. Eustache,* and to him only, of her intention to spend the day with an aunt, who resided in the Rue des Dromes. The Rue des Dromes is a short and narrow but populous thoroughfare, not far from the banks of the river, and at a distance of some two miles, in the most direct course possible, from the *pension* of Madame Roget. St. Eustache was the accepted suitor of Marie, and lodged, as well as took his meals, at the *pension*. He was to have gone for his betrothed at dusk, and to have escorted her home. In the afternoon, however, it came on to rain heavily; and, supposing that she would remain all night at her aunt's (as she had done under similar circumstances before), he did not think it necessary to keep his promise. As night drew on, Madame Roget (who was an infirm old lady, seventy years of age) was heard to express a fear "that she should never see Marie again;" but this observation attracted little attention at the time.

On Monday it was ascertained that the girl had not been to the Rue des Dromes; and when the day elapsed without tidings of her, a tardy search was instituted at several points in the city and its environs. It was not, however, until the fourth day from the period of her disappearance that any thing satisfactory was ascertained respecting her. On this day (Wednesday, the twenty-fifth of June) a Mon-

* Payne.

sieur Beauvais,* who, with a friend, had been making inquiries for Marie near the Barriere du Roule, on the shore of the Seine which is opposite the Rue Pavee St. Andre, was informed that a corpse had just been towed ashore by some fishermen, who had found it floating in the river. Upon seeing the body, Beauvais, after some hesitation, identified it as that of the perfumery-girl. His friend recognized it more promptly.

The face was suffused with dark blood, some of which issued from the mouth. No foam was seen, as in the case of the merely drowned. There was no discoloration in the cellular tissue. About the throat were bruises and impressions of fingers. The arms were bent over on the chest, and were rigid. The right hand was clenched; the left partially open. On the left wrist were two circular excoriations, apparently the effect of ropes, or of a rope in more than one volution. A part of the right wrist, also, was much chafed, as well as the back throughout its extent, but more especially at the shoulder-blades. In bringing the body to the shore the fishermen had attached to it a rope, but none of the excoriations had been effected by this. The flesh of the neck was much swollen. There were no cuts apparent, or bruises which appeared the effect of blows. A piece of lace was found tied so tightly around the neck as to be hidden from sight; it was completely buried in the flesh, and was fastened by a knot which lay just under the left ear. This alone would have sufficed to produce death. The medical testimony spoke confidently of the virtuous character of the deceased. She had been subjected, it said, to brutal violence. The corpse was in such condition when found, that there could have been no difficulty in its recognition by friends.

The dress was much torn and otherwise disordered. In the outer garment, a slip, about a foot wide, had been torn upward from the bottom hem to the waist, but not torn off. It was wound three times around the waist, and secured by a sort of hitch in the back. The dress immediately beneath the frock was of fine muslin; and from this a slip eighteen inches wide had been torn entirely out—torn very evenly and with great care. It was found around her neck, fitting loosely, and secured with a hard knot. Over this muslin slip and the slip of lace the strings of a bonnet were attached, the bonnet being appended. The knot by which the strings of the bonnet were fastened was not a lady's, but a slip or sailor's knot.

After the recognition of the corpse, it was not, as usual, taken to the Morgue (this formality being superfluous), but hastily interred not far from the spot at which it was brought ashore. Through the exertions of Beauvais, the matter was industriously hushed up, as far as possible; and several days had elapsed before any public emotion resulted. A weekly paper,* however, at length took up the theme; the corpse was disinterred, and a re-examination instituted; but nothing was elicited beyond what has been already noted. The clothes, however, were now submitted to the mother and

* Crommelin.

* The New York *Mercury*.

friends of the deceased, and fully identified as those worn by the girl upon leaving home.

Meantime, the excitement increased hourly. Several individuals were arrested and discharged. St. Eustache fell especially under suspicion; and he failed, at first, to give an intelligible account of his whereabouts during the Sunday on which Marie left home. Subsequently, however, he submitted to Monsieur G——, affidavits, accounting satisfactorily for every hour of the day in question. As time passed no discovery ensued, a thousand contradictory rumors were circulated, and journalists busied themselves in *suggestions*. Among these, the one which attracted the most notice, was the idea that Marie Roget still lived—that the corpse found in the Seine was that of some other unfortunate. It will be proper that I submit to the reader some passages which embody the suggestion alluded to. These passages are *literal* translations from *L'Etoile*,* a paper conducted, in general, with much ability.

"Mademoiselle Roget left her mother's house on Sunday morning, June the twenty-second, 18—, with the ostensible purpose of going to see her aunt, or some other connection, in the Rue des Dromes. From that hour, nobody is proved to have seen her. There is no trace or tidings of her at all. * * * There has no person, whatever, come forward, so far, who saw her at all, on that day, after she left her mother's door. * * * Now, though we have no evidence that Marie Roget was in the land of the living after nine o'clock on Sunday, June the twenty-second, we have proof that, up to that hour, she was alive. On Wednesday noon, at twelve, a female body was discovered afloat on the shore of the Barriere du Roule. This was, even if we presume that Marie Roget was thrown into the river within three hours after she left her mother's house, only three days from the time she left her home—three days to an hour. But it is folly to suppose that the murder, if murder was committed on her body, could have been consummated soon enough to have enabled her murderers to throw the body into the river before midnight. Those who are guilty of such horrid crimes choose darkness rather than light. * * * Thus we see that if the body found in the river *was* that of Marie Roget, it could only have been in the water two and a half days, or three at the outside. All experience has shown that drowned bodies, or bodies thrown into the water immediately after death by violence, require from six to ten days for sufficient decomposition to take place to bring them to the top of the water. Even where a cannon is fired over a corpse, and it rises before at least five or six days' immersion, it sinks again, if left alone. Now, we ask, what was there in this case to cause a departure from the ordinary course of nature? * * * If the body had been kept in its mangled state on shore until Tuesday night, some trace would be found on shore of the murderers. It is a doubtful point, also, whether the body would be so soon afloat, even were it thrown in after having been dead two days. And, furthermore, it is exceedingly improbable that any villains who had committed such a mur-

* The New York *Brother Jonathan.*

der as is here supposed, would have thrown the body in without weight to sink it, when such a precaution could have so easily been taken."

The editor here proceeds to argue that the body must have been in the water "not three days merely, but, at least, five times three days," because it was so far decomposed that Beauvais had great difficulty in recognizing it. This latter point, however, was fully disproved. I continue the translation:

"What, then, are the facts on which M. Beauvais says that he had no doubt the body was that of Marie Roget? He ripped up the gown sleeve, and says he found marks which satisfied him of the identity. The public generally supposed those marks to have consisted of some description of scars. He rubbed the arm and found *hair* upon it—something as indefinite, we think, as can readily be imagined—as little conclusive as finding an arm in the sleeve. M. Beauvais did not return that night, but sent word to Madam Roget, at seven o'clock, on Wednesday evening, that an investigation was still in progress respecting her daughter. If we allow that Madame Roget, from her age and grief, could not go over (which is allowing a great deal), there certainly must have been some one who would have thought it worth while to go over and attend the investigation, if they thought the body was that of Marie. Nobody went over. There was nothing said or heard about the matter in the Rue Pavee St. Andre, that reached even the occupants of the same building. M. St. Eustache, the lover and intended husband of Marie, who boarded in her mother's house, deposes that he did not hear of the discovery of the body of his intended until the next morning, when M. Beauvais came into his chamber and told him of it. For an item of news like this, it strikes us it was very coolly received."

In this way the journal endeavored to create the impression of an apathy on the part of the relatives of Marie, inconsistent with the supposition that these relatives believed the corpse to be hers. Its insinuations amount to this: that Marie, with the connivance of her friends, had absented herself from the city for reasons involving a charge against her chastity; and that these friends upon the discovery of a corpse in the Seine, somewhat resembling that of the girl, had availed themselves of the opportunity to impress the pubic with the belief of her death. But *L'Etoile* was again over-hasty. It was distinctly proved that no apathy, such as was imagined, existed; that the old lady was exceedingly feeble, and so agitated as to be unable to attend to any duty; that St. Eustache, so far from receiving the news coolly, was distracted with grief, and bore himself so frantically, that M. Beauvais prevailed upon a friend and relative to take charge of him, and prevent his attending the examination at the disinterment. Moreover, although it was stated by *L'Etoile*, that the corpse was re-interred at the public expense, that an advantageous offer of private sepulture was absolutely declined by the family, and that no member of the family attended the ceremonial—although, I say, all this was asserted by *L'Etoile* in furtherance of the impression it designed to convey—yet *all* this was satisfactorily

disproved. In a subsequent number of the paper, an attempt was made to throw suspicion upon Beauvais himself. The editor says:

"Now, then, a change comes over the matter. We are told that, on one occasion, while a Madam B—— was at Madame Roget's house, M. Beauvais, who was going out, told her that a *gendarme* was expected there, and that she, Madame B., must not say any thing to the *gendarme* until he returned, but let the matter be for him. * * * In the present posture of affairs, M. Beauvais appears to have the whole matter locked up in his head. A single step cannot be taken without M. Beauvais, for, go which way you will, you run against him. * * * For some reason he determined that nobody shall have anything to do with the proceedings but himself, and he has elbowed the male relatives out of the way, according to their representations, in a very singular manner. He seems to have been very much averse to permitting the relatives to see the body."

By the following fact, some color was given to the suspicion thus thrown upon Beauvais. A visitor at his office, a few days prior to the girl's disappearance, and during the absence of its occupant, had observed *a rose* in the keyhole of the door, and the name *"Marie"* inscribed upon a slate which hung near at hand.

The general impression, so far as we were enabled to glean it from the newspapers, seemed to be, that Marie had been the victim of *a gang* of desperadoes—that by these she had been borne across the river, maltreated, and murdered. *Le Commerciel,** however, a print of extensive influence, was earnest in combatting this popular idea. I quote a passage or two from its columns:

"We are persuaded that pursuit has hitherto been on a false scent, so far as it has been directed to the Barriere du Roule. It is impossible that a person so well known to thousands as this young woman was, should have passed three blocks without some one having seen her; and any one who saw her would have remembered it, for she interested all who knew her. It was when the streets were full of people, when she went out. * * * It is impossible that she could have gone to the Barriere du Roule, or to the Rue des Dromes, without being recognized by a dozen persons; yet no one has come forward who saw her outside her mother's door, and there is no evidence, except the testimony concerning her *expressed intentions*, that she did go out at all. Her gown was torn, bound round her, and tied; and by that the body was carried as a bundle. If the murder had been committed at the Barriere du Roule, there would have been no necessity for any such arrangement. The fact that the body was found floating near the Barriere, is no proof as to where it was thrown into the water. * * * A piece of one of the unfortunate girl's petticoats, two feet long and one foot wide, was torn out and tied under her chin around the back of her head, probably to prevent screams. This was done by fellows who had no pocket-handkerchief."

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* New York *Journal of Commerce.*

A day or two before the Prefect called upon us, however, some important information reached the police, which seemed to overthrow, at least, the chief portion of *Le Commerciel's* argument. Two small boys, sons of a Madame Deluc, while roaming among the woods near the Barriere du Roule, chanced to penetrate a close thicket, within which were three or four large stones, forming a kind of seat with a back and footstool. On the upper stone lay a white petticoat; on the second, a silk scarf. A parasol, gloves, and a pocket-handkerchief were also here found. The handkerchief bore the name "Marie Roget." Fragments of dress were discovered on the brambles around. The earth was trampled, the bushes were broken, and there was every evidence of a struggle. Between the thicket and the river, the fences were found taken down, and the ground bore evidence of some heavy burthen having been dragged along it.

A weekly paper, *Le Soleil*,* had the following comments upon this discovery—comments which merely echoed the sentiment of the whole Parisian press:

"The things had all evidently been there at least three or four weeks; they were all mildewed down hard with the action of the rain, and stuck together from mildew. The grass had grown around and over some of them. The silk on the parasol was strong, but the threads of it were run together within. The upper part, where it had been doubled and folded, was all mildewed and rotten, and tore on its being opened. * * * The pieces of her frock torn out by the bushes were about three inches wide and six inches long. One part was the hem of the frock, and it had been mended; the other piece was part of the skirt, not the hem. They looked like strips torn off, and were on the thorn bush, about a foot from the ground. * * * There can be no doubt, therefore, that the spot of this appalling outrage has been discovered."

Consequent upon this discovery, new evidence appeared. Madame Deluc testified that she keeps a roadside inn not far from the bank of the river, opposite the Barriere du Roule. The neighborhood is secluded—particularly so. It is the usual Sunday resort of blackguards from the city, who cross the river in boats. About three o'clock, in the afternoon of the Sunday in question, a young girl arrived at the inn, accompanied by a young man of dark complexion. The two remained here for some time. On their departure, they took the road to some thick woods in the vicinity. Madame Deluc's attention was called to the dress worn by the girl, on account of its resemblance to one worn by a deceased relative. A scarf was particularly noticed. Soon after the departure of the couple, a gang of miscreants made their appearance, behaved boisterously, ate and drank without making payment, followed in the route of the young man and girl, returned to the inn about dusk, and re-crossed the river as if in great haste.

It was soon after dark, upon this same evening, that Madame Deluc, as well as her eldest son, heard the screams of a female in the vicinity of the inn. The screams were violent but brief.

*Philadelphia *Saturday Evening Post.*

Madame D. recognized not only the scarf which was found in the thicket, but the dress which was discovered upon the corpse. An omnibus driver, Valence,* now also testified that he saw Marie Roget cross a ferry on the Seine, on the Sunday in question, in company with a young man of dark complexion. He, Valence, knew Marie, and could not be mistaken in her identity. The articles found in the thicket were fully identified by the relatives of Marie.

The items of evidence and information thus collected by myself, from the newspapers, at the suggestion of Dupin, embraced only one more point —but this was a point of seemingly vast consequence. It appears that, immediately after the discovery of the clothes as above described, the lifeless or nearly lifeless body of St. Eustache, Marie's betrothed, was found in the vicinity of what all now supposed the scene of the outrage. A phial labelled "laudanum," and emptied, was found near him. His breath gave evidence of the poison. He died without speaking. Upon his person was found a letter, briefly stating his love for Marie, with his design of self-destruction.

"I need scarcely tell you," said Dupin, as he finished the perusal of my notes, "that this is a far more intricate case than that of the Rue Morgue; from which it differs in one important respect. This is an *ordinary*, although an atrocious, instance of crime. There is nothing peculiarly *outre* about it. You will observe that, for this reason, the mystery has been considered easy, when, for this reason, it should have been considered difficult, of solution. Thus, at first, it was thought unnecessary to offer a reward. The myrmidons of G—— were able at once to comprehend how and why such an atrocity *might have been* committed. They could picture to their imaginations a mode—many modes,—and a motive—many motives; and because it was not impossible that either of these numerous modes or motives *could* have been the actual one, they have taken it for granted that one of them *must*. But the ease with which these variable fancies were entertained, and the very plausibility which each assumed, should have been understood as indicative rather of the difficulties than of the facilities which must attend elucidation. I have, therefore observed that it is by prominences above the plane of the ordinary, that reason feels her way, if at all, in her search for the true, and that the proper question in cases such as this, is not so much 'what has occurred?' as 'what has occurred that has never occurred before?' In the investigations at the house of Madame L'Espanaye,* the agents of G—— were discouraged and confounded by that very *unusualness* which, to a properly regulated intellect, would have afforded the surest omen of success; while this same intellect might have been plunged in despair at the ordinary character of all that met the eye in the case of the perfumery-girl, and yet told of nothing but easy triumph to the functionaries of the Prefecture.

"In the case of Madame L'Espanaye and her daughter, there was, even at the beginning of our investigation, no doubt that murder had been committed.

* Adam.

* See "Murders in the Rue Morgue."

The idea of suicide was excluded at once. Here, too, we are freed, at the commencement, from all supposition of self-murder. The body found at the Barriere du Roule was found under such circumstances as to leave us no room for embarrassment upon this important point. But it has been suggested that the corpse discovered is not that of the Marie Roget for the conviction of whose assassin, or assassins, the reward is offered, and respecting whom, solely, our agreement has been arranged with the Prefect. We both know this gentleman well. It will not do to trust him too far. If, dating our inquiries from the body found, and then tracing a murderer, we yet discover this body to be that of some other individual than Marie; or if, starting from the living Marie, we find her, yet find her unassassinated—in either case we lose our labor; since it is Monsieur G—— with whom we have to deal. For our own purpose, therefore, if not for the purpose of justice, it is indispensable that our first step should be the determination of the identity of the corpse with the Marie Roget who is missing.

"With the public the arguments of *L'Etoile* have had weight; and that the journal itself is convinced of their importance would appear from the manner in which it commences one of its essays upon the subject—'Several of the morning papers of the day,' it says, 'speak of the *conclusive* article in Monday's *Etoile*.' To me, this article appears conclusive of little beyond the zeal of its inditer. We should bear in mind that, in general, it is the object of our newspapers rather to create a sensation—to make a point—than to further the cause of truth. The latter end is only pursued when it seems coincident with the former. The print which merely falls in with ordinary opinion (however well founded this opinion may be) earns for itself no credit with the mob. The mass of the people regard as profound only him who suggests *pungent contradictions* of the general idea. In ratiocination, not less than in literature, it is the *epigram* which is the most immediately and the most universally appreciated. In both, it is of the lowest order of merit.

"What I mean to say is, that it is the mingled epigram and melodrame of the idea, that Marie Roget still lives, rather than any true plausibility in this idea, which have suggested it to *L'Etoile*, and secured it a favorable reception with the public. Let us examine the heads of this journal's argument; endeavoring to avoid the incoherence with which it is originally set forth.

"The first aim of the writer is to show, from the brevity of the interval between Marie's disappearance and the finding of the floating corpse, that this corpse cannot be that of Marie. The reduction of this interval to its smallest possible dimension, becomes thus, at once, an object with the reasoner. In the rash pursuit of this object, he rushes into mere assumption at the outset. 'It is folly to suppose,' he says, 'that the murder, if murder was committed on her body, could have been consummated soon enough to have enabled her murderers to throw the body into the river before midnight.' We demand at once, and very naturally, *why?* Why is it folly to suppose that the murder was committed *within five minutes* after the girl's quitting her mother's house? Why is it folly to suppose that the murder

was committed at any given period of the day? There have been assassinations at all hours. But, had the murder taken place at any moment between nine o'clock in the morning of Sunday and a quarter before midnight, there would still have been time enough 'to throw the body into the river before midnight.' This assumption, then, amounts precisely to this—that the murder was not committed on Sunday at all—and, if we allow *L'Etoile* to assume this, we may permit it any liberties whatever. The paragraph beginning 'It is folly to suppose that the murder, etc.,' however it appears as printed in *L'Etoile,* may be imagined to have existed actually *thus* in the brain of its inditer: 'It is folly to suppose that the murder, if murder was committed on the body, could have been committed soon enough to have enabled her murderers to throw the body into the river before midnight; it is folly, we say, to suppose all this, and to suppose at the same time, (as we are resolved to suppose), that the body was *not* thrown in until *after* midnight'—a sentence sufficiently inconsequential in itself, but not so utterly preposterous as the one printed.

"Were it my purpose," continued Dupin, "merely to *make out a case* against this passage of *L'Etoile's* argument, I might safely leave it where it is. It is not, however, with *L'Etoile* that we have to do, but with truth. The sentence in question has but one meaning, as it stands; and this meaning I have fairly stated; but it is material that we go behind the mere words, for an idea which these words have obviously intended, and failed to convey. It was the design of the journalists to say that at whatever period of the day or night of Sunday this murder was committed, it was improbable that the assassins would have ventured to bear the corpse to the river before midnight. And herein lies, really, the assumption of which I complain. It is assumed that the murder was committed at such a position, and under such circumstances, that *the bearing it* to the river became necessary. Now, the assassination might have taken place upon the river's brink, or on the river itself; and, thus, the throwing the corpse in the water might have been resorted to at any period of the day or night, as the most obvious and most immediate mode of disposal. You will understand that I suggest nothing here as probable, or as coincident with my own opinion. My design, so far, has no reference to the *facts* of the case. I wish merely to caution you against the whole tone of *L'Etoile's suggestion,* by calling your attention to its *ex-parte* character at the outset.

"Having prescribed thus a limit to suit its own preconceived notions; having assumed that, if this were the body of Marie, it could have been in the water but a very brief time, the journal goes on to say:

All experience has shown that drowned bodies, or bodies thrown into the water immediately after death by violence, require from six to ten days for sufficient decomposition to take place to bring them to the top of the water. Even when a cannon is fired over a corpse, and it rises before at least five or six days' immersion, it sinks again if let alone.

"These assertions have been tacitly received by every paper in Paris, with the exception of *Le Moniteur.** This latter print endeavors to combat that portion of the paragraph which has reference to 'drowned bodies' only, by citing some five or six instances in which the bodies of individuals known to be drowned were found floating after the lapse of less time than is insisted upon by *L'Etoile*. But there is something excessively unphilosophical in the attempt, on the part of *Le Moniteur*, to rebut the general assertion of *L'Etoile*, by a citation of particular instances militating against that assertion. Had it been possible to adduce fifty instead of five examples of bodies found floating at the end of two or three days, these fifty examples could still have been properly regarded only as exceptions to *L'Etoile's* rule, until such time as the rule itself should be confuted. Admitting the rule, (and this *Le Moniteur* does not deny, insisting merely upon its exceptions,) the argument of *L'Etoile* is suffered to remain in full force; for this argument does not pretend to involve more than a question of the *probability* of the body having risen to the surface in less than three days; and this probability will be in favor of *L'Etoile's* position until the instances so childishly adduced shall be sufficient in number to establish an antagonistical rule.

"You will see at once that all argument upon this head should be urged, if at all, against the rule itself; and for this end we must examine the *rationale* of the rule. Now the human body, in general, is neither much lighter nor much heavier than the water of the Seine; that is to say, the specific gravity of the human body, in its natural condition, is about equal to the bulk of fresh water which it displaces. The bodies of fat and fleshy persons, with small bones, and of women generally, are lighter than those of the lean and large-boned, and of men; and the specific gravity of the water of a river is somewhat influenced by the presence of the tide from the sea. But, leaving this tide out of the question, it may be said that *very* few human bodies will sink at all, even in fresh water, *of their own accord.* Almost any one, falling into a river, will be enabled to float, if he suffer the specific gravity of the water fairly to be adduced in comparison with his own—that is to say, if he suffer his whole person to be immersed, with as little exception as possible. The proper position for one who cannot swim, is the upright position of the walker on land, with the head thrown fully back, and immersed; the mouth and nostrils alone remaining above the surface. Thus circumstanced, we shall find that we float without difficulty and without exertion. It is evident, however, that the gravities of the body, and of the bulk of water displaced, are very nicely balanced, and that a trifle will cause either to preponderate. An arm, for instance, uplifted from the water, and thus deprived of its support, is an additional weight sufficient to immerse the whole head, while the accidental aid of the smallest piece of timber will enable us to elevate the head so as to look about. Now, in the struggles of one unused to swimming, the arms are invariably thrown upward,

* The New York *Commercial Advertiser.*

while an attempt is made to keep the head in its usual perpendicular position. The result is the immersion of the mouth and nostrils, and the inception, during efforts to breathe while beneath the surface of the water into the lungs. Much is also received into the stomach, and the whole body becomes heavier by the difference between the weight of the air originally distending these cavities, and that of the fluid which now fills them. This difference is sufficient to cause the body to sink, as a general rule; but is insufficient in the case of individuals with small bones and an abnormal quantity of flaccid or fatty matter. Such individuals float even after drowning.

"The corpse, being supposed at the bottom of the river, will there remain until, by some means, its specific gravity again becomes less than that of the bulk of water which it displaces. This effect is brought about by decomposition, or otherwise. The result of decomposition is the generation of gas, distending the cellular tissues and all the cavities, and giving the *puffed* appearance which is so horrible. When this distension has so far progressed that the bulk of the corpse is materially increased without a corresponding increase of *mass* or weight, its specific gravity becomes less than that of the water displaced, and it forthwith makes its appearance at the surface. But decomposition is modified by innumerable circumstances—is hastened or retarded by innumerable agencies; for example, by the heat or cold of the season, by the mineral impregnation or purity of the water, by its depth or shallowness, by its currency or stagnation, by the temperament of the body, by its infection or freedom from disease before death. Thus it is evident that we can assign no period, with anything like accuracy, at which the corpse shall rise through decomposition. Under certain conditions this result would be brought about within an hour; under others it might not take place at all. There are chemical infusions by which the animal frame can be preserved *forever* from corruption; the bi-chloride of mercury is one. But, apart from decomposition, there may be, and very usually is, a generation of gas within the stomach, from the acetous fermentation of vegetable matter (or within other cavities from other causes), sufficient to induce a distension which will bring the body to the surface. The effect produced by the firing of a cannon is that of simple vibration. This may either loosen the corpse from the soft mud or ooze in which it is imbedded, thus permitting it to rise when other agencies have already prepared it for so doing; or it may overcome the tenacity of some putrescent portions of the cellular tissue, allowing the cavities to distend under the influence of the gas.

"Having thus before us the whole philosophy of this subject, we can easily test by it the assertions of *L'Etoile*. 'All experience shows,' say this paper, 'that drowned bodies, or bodies thrown into the water immediately after death by violence, require from six to ten days for sufficient decomposition to take place to bring them to the top of the water. Even when a cannon is fired over a corpse, and it rises before at least five or six days' immersion, it sinks again if let alone.'

"The whole of this paragraph must

now appear a tissue of inconsequence and incoherence. All experience does *not* show that 'drowned bodies' *require* from six to ten days for sufficient decomposition to take place to bring them to the surface. Both science and experience show that the period of their rising is, and necessarily must be, indeterminate. If, moreover, a body has risen to the surface through firing of cannon, it will *not* 'sink again if let alone,' until decomposition has so far progressed as to permit the escape of the generated gas. But I wish to call your attention to the distinction which is made between 'drowned bodies,' and 'bodies thrown into the water immediately after death by violence.' Although the writer admits the distinction, he yet includes them all in the same category. I have shown how it is that the body of a drowning man becomes specifically heavier than its bulk of water, and that he would not sink at all, except for the struggle by which he elevates his arms above the surface, and his gasps for breath while beneath the surface—gasps which supply by water the place of the original air in the lungs. But these struggles and these gasps would not occur in the body 'thrown into the water immediately after death by violence.' Thus, in the latter instance, *the body, as a general rule, would not sink at all*—a fact of which *L'Etoile* is evidently ignorant. When decomposition had proceeded to a very great extent—when the flesh had in a great measure left the bones—then, indeed, but not *till* then, should we lose sight of the corpse.

"And now what are we to make of the argument, that the body found could not be that of Marie Roget, because, three days only having elapsed, this body was found floating? If drowned, being a woman, she might never have sunk; or, having sunk, might have reappeared in twenty-four hours or less. But no one supposes her to have been drowned; and, dying before being thrown into the river, she might have been found floating at any period afterward whatever.

"'But,' says *L'Etoile,* 'if the body had been kept in its mangled state on shore until Tuesday night, some trace would be found on shore of the murderers.' Here it is at first difficult to perceive the intention of the reasoner. He means to anticipate what he imagines would be an objection to his theory—viz.: that the body was kept on shore two days, suffering rapid decomposition—*more* rapid than if immersed in water. He supposes that, had this been the case, it *might* have appeared at the surface on the Wednesday, and thinks that *only* under such circumstances it could have so appeared. He is accordingly in haste to show that it *was not* kept on shore; for, if so, 'some trace would be found on shore of the murderers.' I presume you smile at the *sequitur.* You cannot be made to see how the mere *duration* of the corpse on the shore could operate to *multiply traces* of the assassins. Nor can I.

"'And furthermore it is exceedingly improbable,' continues our journal, 'that any villains who had committed such a murder as is here supposed, would have thrown the body in without weight to sink it, when such a precaution could have so easily been taken.' Observe, here, the laughable confusion of thought! No one—not even *L'Etoile*—disputes the murder committed *on the body*

found. The marks of violence are too obvious. It is our reasoner's object merely to show that this body is not Marie's. He wishes to prove that *Marie* is not assassinated—not that the corpse was not. Yet his observation proves only the latter point. Here is a corpse without weight attached. Murderers, casting it in, would not have failed to attach a weight. Therefore it was not thrown in by murderers. This is all which is proved, if any thing is. The question of identity is not even approached, and *L'Etoile* has been at great pains merely to gainsay now what it has admitted only a moment before. 'We are perfectly convinced,' it says, 'that the body found was that of a murdered female.'

"Nor is this the sole instance. even in this division of his subject, where our reasoner unwittingly reasons against himself. His evident object, I have already said, is to reduce, as much as possible, the interval between Marie's disappearance and the finding of the corpse. Yet we find him *urging* the point that no person saw the girl from the moment of her leaving her mother's house. 'We have no evidence,' he says, 'that Marie Roget was in the land of the living after nine o'clock on Sunday, June the twenty-second.' As his argument is obviously an *ex-parte* one, he should, at least, have left this matter out of sight; for had any one been known to see Marie, say on Monday, or on Tuesday, the interval in question would have been much reduced, and, by his own ratiocination, the probability much diminished of the corpse being that of the *grisette.* It is, nevertheless, amusing to observe that *L'Etoile* insists upon its point in the full belief of its furthering its general argument.

"Re-peruse now that portion of this argument which has reference to the identification of the corpse by Beauvais. In regard to the *hair* upon the arm, *L'Etoile* has been obviously disingenious. M. Beauvais, not being an idiot, could never have urged in identification of the corpse, simply *hair upon its arm.* No arm is *without* hair. The *generality* of the expression of *L'Etoile* is a mere perversion of the witness' phraseology. He must have spoken of some *peculiarity* in this hair. It must have been a peculiarity of color, of quantity, of length, or of situation.

" 'Her foot,' says the journal, 'was small—so are thousands of feet. Her garter is no proof whatever—nor is her shoe—for shoes and garters are sold in packages. The same may be said of the flowers in her hat. One thing upon which M. Beauvais strongly insists is, that the clasp on the garter found had been set back to take it in. This amounts to nothing; for most women find it proper to take a pair of garters home and fit them to the size of the limbs they are to encircle, rather than to try them in the store where they purchase.' Here it is difficult to suppose the reasoner in earnest. Had M. Beauvais, in his search for the body of Marie, discovered a corpse corresponding in general size and appearance to the missing girl, he would have been warranted (without reference to the question of habiliment at all) in forming an opinion that his search had been successful. If, in addition to the point of general size and contour, he had found upon the arm a peculiar hairy appearance which he had observed upon

the living Marie, his opinion might have been justly strengthened; and the increase of positiveness might well have been in the ratio of the peculiarity, or unusualness, of the hairy mark. If, the feet of Marie being small, those of the corpse were also small, the increase of probability that the body was that of Marie would not be an increase in a ratio merely arithmetical, but in one highly geometrical, or accumulative. Add to all this shoes such as she had been known to wear upon the day of her disappearance, and, although these shoes may be 'sold in packages,' you so far augment the probability as to verge upon the certain. What, of itself, would be no evidence of identity, becomes through its corroborative position, proof most sure. Give us, then, flowers in the hat corresponding to those worn by the missing girl, and we seek for nothing further. If only *one* flower, we seek for nothing further—what then if two or three, or more? Each successive one is multiple evidence—proof not *added* to proof, but *multiplied* by hundreds or thousands. Let us now discover, upon the deceased, garters such as the living used, and it is almost folly to proceed. But these garters are found to be tightened, by the setting back of a clasp, in just such a manner as her own had been tightened by Marie shortly previous to her leaving home. It is now madness or hypocrisy to doubt. What *L'Etoile* says in respect to this abbreviation of the garters being an unusual occurrence, shows nothing beyond its own pertinacity in error. The elastic nature of the clasp-garter is self-demonstration of the *unusualness* of the abbreviation. What is made to adjust itself, must of necessity require foreign adjustment but rarely. It must have been by an accident, in its strictest sense, that these garters of Marie needed the tightening described. They alone would have amply established her identity. But it is not that the corpse was found to have the garters of the missing girl, or found to have her shoes, or her bonnet, or the flowers of her bonnet, or her feet, or a peculiar mark upon the arm, or her general size and appearance—it is that the corpse had each, and *all collectively*. Could it be proved that the editor of *L'Etoile really* entertained a doubt, under the circumstances, there would be no need, in his case, of a commission *de lunatico inquirendo*. He has thought it sagacious to echo the small talk of the lawyers, who, for the most part, content themselves with echoing the rectangular precepts of the courts. I would here observe that very much of what is rejected as evidence by a court, is the best of evidence to the intellect. For the court, guided itself by the general principles of evidence—the recognized and *booked* principles—is averse from swerving at particular instances. And this steadfast adherence to principle, with rigorous disregard of the conflicting exception, is a sure mode of attaining the *maximum* of attainable truth, in any long sequence of time. The practice, *in mass*, is therefore philosophical; but it is not the less certain that it engenders vast individual error.

"In respect to the insinuations levelled at Beauvais, you will be willing to dismiss them in a breath. You have already fathomed the true character of this good gentleman. He is a *busybody*, with much of romance and little of wit. Any one so constituted will readily

so conduct himself, upon occasion of *real* excitement, as to render himself liable to suspicion on the part of the over-acute, or the ill-disposed. M. Beauvais (as it appears from your notes) had some personal interviews with the editor of *L'Etoile*, and offended him by venturing an opinion that the corpse, notwithstanding the theory of the editor, was, in sober fact, that of Marie. 'He persists,' says the paper, 'in asserting the corpse to be that of Marie, but cannot give a circumstance, in addition to those which we have commented upon, to make others believe.' Now, without re-adverting to the fact that stronger evidence 'to make others believe,' could *never* have been adduced, it may be remarked that a man may very well be understood to believe, in a case of this kind, without the ability to advance a single reason for the belief of a second party. Nothing is more vague than impressions of individual identity. Each man recognizes his neighbor, yet there are few instances in which any one is prepared *to give a reason* for his recognition. The editor of *L'Etoile* had no right to be offended at M. Beauvais's unreasoning belief.

"The suspicious circumstances which invest him, will be found to tally much better with my hypothesis of *romantic busy-bodyism*, than with the reasoner's suggestion of guilt. Once adopting the more charitable interpretation, we shall find no difficulty in comprehending the rose in the key-hole; the 'Marie' upon the slate; the 'elbowing the male relatives out of the way'; the 'aversion to permitting them to see the body'; the caution given to Madame B——, that she must hold no conversation with the *gendarme* until his (Beauvais') return; and, lastly, his apparent determination 'that nobody should have any thing to do with the proceedings except himself.' It seems to me unquestionable that Beauvais was a suitor of Marie's; that she coquetted with him; and that he was ambitious of being thought to enjoy her fullest intimacy and confidence. I shall say nothing more upon this point; and, as the evidence fully rebuts the assertion of *L'Etoile*, touching the matter of *apathy* on the part of the mother and other relatives—an apathy inconsistent with the supposition of their believing the corpse to be that of the perfumery girl—we shall now proceed as if the question of *identity* were settled to our perfect satisfaction."

"And what," I here demanded, "do you think of the opinions of *Le Commerciel?*"

"That, in spirit, they are far more worthy of attention than any which have been promulgated upon the subject. The deductions from the premises are philosophical and acute; but the premises, in two instances, at least, are founded in imperfect observation. *Le Commerciel* wishes to intimate that Marie was seized by some gang of low ruffians not far from her mother's door. 'It is impossible,' it urges, 'that a person so well known to thousands as this young woman was, should have passed three blocks without some one having seen her.' This is the idea of a man long resident in Paris—a public man—and one whose walks to and fro in the city have been mostly limited to the vicinity of the public offices. He is aware that he seldom passes so far as a dozen blocks from his own *bureau*, without being recognized and accosted

And, knowing the extent of his personal acquaintance with others, and of others with him, he compares his notoriety with that of the perfumery-girl, finds no great difference between them, and reaches at once the conclusion that she, in her walks, would be equally liable to recognition with himself in his. This could only be the case were her walks of the same unvarying, methodical character, and within the same *species* of limited region as are his own. He passes to and fro, at regular intervals, within a confined periphery, abounding in individuals who are led to observation of his person through interest in the kindred nature of his occupation with their own. But the walks of Marie may, in general, be supposed discursive. In this particular instance, it will be understood as most probable, that she proceeded upon a route of more than average diversity from her accustomed ones. The parallel which we imagine to have existed in the mind of *Le Commerciel* would only be sustained in the event of the two individuals traversing the whole city. In this case, granting the personal acquaintances to be equal, the chances would be also equal that an equal number of personal rencontres would be made. For my own part, I should hold it not only as possible, but as far more than probable, that Marie might have proceeded, at any given period, by any one of the many routes between her own residence and that of her aunt, without meeting a single individual whom she knew, or by whom she was known. In viewing this question in its full and proper light, we must hold steadily in mind the great disproportion between the personal acquaintances of even the most noted individual in Paris, and the entire population of Paris itself.

"But whatever force there may still appear to be in the suggestion of *Le Commerciel,* will be much diminished when we take into consideration *the hour* at which the girl went abroad. 'It was when the streets were full of people,' says *Le Commerciel,* 'that she went out.' But not so. It was at nine o'clock in the morning. Now at nine o'clock of every morning in the week, *with the exception of Sunday,* the streets of the city are, it is true, thronged with people. At nine on Sunday, the populace are chiefly within doors *preparing for church.* No observing person can have failed to notice the peculiarly deserted air of the town, from about eight until ten on the morning of every Sabbath. Between ten and eleven the streets are thronged, but not at so early a period as that designated.

"There is another point at which there seems a deficiency of *observation* on the part of *Le Commerciel.* 'A piece,' it says, 'of one of the unfortunate girl's petticoats, two feet long, and one foot wide, was torn out and tied under her chin, and around the back of her head, probably to prevent screams. This was done by fellows who had no pocket-handkerchiefs.' Whether this idea is or is not well founded, we will endeavor to see hereafter; but by 'fellows who have no pocket-handkerchiefs,' the editor intends the lowest class of ruffians. These, however, are the very description of people who will always be found to have handkerchiefs even when destitute of shirts. You must have had occasion to observe how absolutely indispensable, of late

years, to the thorough blackguard, has become the pocket-handkerchief."

"And what are we to think," I asked, 'of the article in *Le Soleil?*"

"That it is a vast pity its inditer was not born a parrot—in which case he would have been the most illustrious parrot of his race. He has merely repeated the individual items of the already published opinion; collecting them, with a laudable industry, from this paper and from that. 'The things had all *evidently* been there,' he says, 'at least three or four weeks, and there can be *no doubt* that the spot of this appalling outrage has been discovered.' The facts here re-stated by *Le Soleil*, are very far indeed from removing my own doubts upon this subject, and we will examine them more particularly hereafter in connection with another division of the theme.

"At present we must occupy ourselves with other investigations. You cannot fail to have remarked the extreme laxity of the examination of the corpse. To be sure, the question of identity was readily determined, or should have been; but there were other points to be ascertained. Had the body been in any respect *despoiled?* Had the deceased any articles of jewelry about her person upon leaving home? If so, had she any when found? These are important questions utterly untouched by the evidence; and there are others of equal moment, which have met with no attention. We must endeavor to satisfy ourselves by personal inquiry. The case of St. Eustache must be re-examined. I have no suspicion of this person; but let us proceed methodically. We will ascertain beyond a doubt the validity of the *affidavits* in regard to his whereabouts on the Sunday. Affidavits of this character are readily made matter of mystification. Should there be nothing wrong here, however, we will dismiss St. Eustache from our investigations. His suicide, however, corroborative of suspicion, were there found to be deceit in the affidavits, is, without such deceit, in no respect an unaccountable circumstance, or one which need cause us to deflect from the line of ordinary analysis.

"In that which I now propose, we will discard the interior points of this tragedy, and concentrate our attention upon its outskirts. Not the least usual error in investigations such as this is the limiting of inquiry to the immediate, with total disregard of the collateral or circumstantial events. It is the malpractice of the courts to confine evidence and discussion to the bounds of apparent relevancy. Yet experience has shown, and a true philosophy will always show, that a vast, perhaps the larger, portion of truth arises from the seemingly irrelevant. It is through the spirit of this principle, if not precisely through its letter, that modern science has resolved to *calculate upon the unforeseen.* But perhaps you do not comprehend me. The history of human knowledge has so uninterruptedly shown that to collateral, or incidental, or accidental events we are indebted for the most numerous and most valuable discoveries, that it has at length become necessary, in prospective view of improvement, to make not only large, but the largest, allowances for inventions that shall arise by chance. and quite out of the range of ordinary expectation. It is no longer philosophical to base upon what has been a vision

of what is to be. *Accident* is admitted as a portion of the substructure. We make chance a matter of absolute calculation. We subject the unlooked for and unimagined to the mathematical *formulæ* of the schools.

"I repeat that it is no more than fact that the *larger* portion of all truth has sprung from the collateral; and it is but in accordance with the spirit of the principle involved in this fact that I would divert inquiry, in the present case, from the trodden and hitherto unfruitful ground of the event itself to the contemporary circumstances which surround it. While you ascertain the validity of the affidavits, I will examine the newspapers more generally than you have as yet done. So far, we have only reconnoitred the field of investigation; but it will be strange, indeed, if a comprehensive survey, such as I propose, of the public prints will not afford us some minute points which shall establish a *direction* for inquiry."

In pursuance of Dupin's suggestion, I made scrupulous examination of the affair of the affidavits. The result was a firm conviction of their validity, and of the consequent innocence of St. Eustache. In the meantime my friend occupied himself, with what seemed to me a minuteness altogether objectless, in a scrutiny of the various newspaper files. At the end of a week he placed before me the following extracts:

"About three years and a half ago, a disturbance very similar to the present was caused by the disappearance of this same Marie Roget from the *parfumerie* of Monsieur Le Blanc, in the Palais Royal. At the end of a week, however, she re-appeared at her customary *comptoir*, as well as ever, with the exception of a slight paleness not altogether usual. It was given out by Monsieur Le Blanc and her mother that she had merely been on a visit to some friend in the country; and the affair was speedily hushed up. We presume that the present absence is a freak of the same nature, and that, at the expiration of a week or, perhaps, of a month, we shall have her among us again."—*Evening Paper,* Monday, June 23.*

"An evening journal of yesterday refers to a former mysterious disappearance of Mademoiselle Roget. It is well known that, during the week of her absence from Le Blanc's *parfumerie,* she was in the company of a young naval officer much noted for his debaucheries. A quarrel, it is supposed, providentially, led to her return home. We have the name of the Lothario in question, who is at present stationed in Paris, but for obvious reasons forbear to make it public."—*Le Mercure,* Tuesday Morning, June 24.†

"An outrage of the most atrocious character was perpetrated near this city the day before yesterday. A gentleman, with his wife and daughter, engaged, about dusk, the services of six young men, who were idly rowing a boat to and fro near the banks of the Seine, to convey him across the river. Upon reaching the opposite shore the three passengers stepped out, and had proceeded so far as to be beyond the view of the boat, when the daughter discovered that she had left in it her parasol. She returned for it, was seized by the gang, carried out into the stream,

* New York *Express.*
† New York *Herald.*

gagged, brutally treated, and finally taken to the shore at a point not far from that at which she had originally entered the boat with her parents. The villains have escaped for the time, but the police are upon their trail, and some of them will soon be taken."—*Morning Paper,* June 25.*

"We have received one or two communications, the object of which is to fasten the crime of the late atrocity upon Mennais;† but as this gentleman has been fully exonerated by a legal inquiry, and as the arguments of our several correspondents appear to be more zealous than profound, we do not think it advisable to make them public."—*Morning Paper,* June 28.‡

"We have received several forcibly written communications, apparently from various sources, and which go far to render it a matter of certainty that the unfortunate Marie Roget has become a victim of one of the numerous bands of blackguards which infest the vicinity of the city upon Sunday. Our own opinion is decidedly in favor of this supposition. We shall endeavor to make room for some of these arguments hereafter."—*Evening Paper,* Tuesday, June 31.§

"On Monday, one of the bargemen connected with the revenue service saw an empty boat floating down the Seine. Sails were lying in the bottom of the boat. The bargeman towed it under the barge office. The next morning it was taken from thence without the knowledge of any of the officers. The rudder is now at the barge office."—*Le Diligence,* Thursday, June 26.*

Upon reading these various extracts, they not only seemed to me irrelevant, but I could perceive no mode in which any one of them could be brought to bear upon the matter in hand. I waited for some explanation from Dupin.

"It is not my present design," he said, "to *dwell* upon the first and second of these extracts. I have copied them chiefly to show you the extreme remissness of the police, who, as far as I can understand from the Prefect, have not troubled themselves, in any respect, with an examination of the naval officer alluded to. Yet it is mere folly to say that between the first and second disappearance of Marie there is no *supposable* connection. Let us admit the first elopement to have resulted in a quarrel between the lovers, and the return home of the betrayed. We are now prepared to view a second *elopement* (if we *know* that an elopement has again taken place) as indicating a renewal of the betrayer's advances, rather than as the result of new proposals by a second individaul—we are prepared to regard it as a 'making up' of the old *amour,* rather than as the commencement of a new one. The chances are ten to one, that he who had once eloped with Marie would again propose an elopement, rather than that she to whom proposals of an elopement had been made by one individual, should have them made to her

* New York *Courier and Inquirer.*

† Mennais was one of the parties originally suspected and arrested, but discharged through total lack of evidence.

‡ New York *Courier and Inquirer.*

§ New *York Evening Post.*

* New York *Standard.*

by another. And here let me call your attention to the fact, that the time elapsing between the first ascertained and the second supposed elopement is a few months more than the general period of the cruises of our men-of-war. Had the lover been interrupted in his first villainy by the necessity of departure to sea, and had he seized the first moment of his return to renew the base designs not yet altogether accomplished—or not yet altogether accomplished *by him?* Of all these things we know nothing.

"You will say, however, that, in the second instance, there was *no* elopement as imagined. Certainly not—but are we prepared to say that there was not the frustrated design? Beyond St. Eustache, and perhaps Beauvais, we find no recognized, no open, no honorable suitors of Marie. Of none other is there any thing said. Who, then, is the secret lover, of whom the relatives (*at least most of them*) know nothing, but whom Marie meets upon the morning of Sunday, and who is so deeply in her confidence, that she hesitates not to remain with him until the shades of the evening descend, amid the solitary groves of the Barriere du Roule? Who is that secret lover, I ask, of whom, at least, *most* of the relatives know nothing? And what means the singular prophecy of Madam Roget on the morning Marie's departure?—'I fear that I shall never see Marie again.'

"But if we cannot imagine Madame Roget privy to the design of elopement, may we not at least suppose this design entertained by the girl? Upon quitting home, she gave it to be understood that she was about to visit her aunt in the Rue des Dromes, and St. Eustache was requested to call for her at dark. Now, at first glance, this fact strongly militates against my suggestion;—but let us reflect. That she *did* meet some companion, and proceed with him across the river, reaching the Barriere du Roule at so late an hour as three o'clock in the afternoon, is known. But in consenting so to accompany this individual, (*for whatever purpose—to her mother known or unknown,*) she must have thought of her expressed intention when leaving home, and of the surprise and suspicion aroused in the bosom of her affianced suitor, St. Eustache, when, calling for her, at the hour appointed, in the Rue des Dromes, he should find that she had not been there, and when, moreover, upon returning to the *pension* with this alarming intelligence, he should become aware of her continued absence from home. She must have thought of these things, I say. She must have foreseen the chagrin of St. Eustache, the suspicion of all. She could not have thought of returning to brave this suspicion; but the suspicion becomes a point of trivial importance to her, if we suppose her *not* intending to return.

"We may imagine her thinking thus—'I am to meet a certain person for the purpose of elopement, or for certain other purposes known only to myself. It is necessary that there be no chance of interruption—there must be sufficient time given us to elude pursuit—I will give it to be understood that I shall visit and spend the day with my aunt at the Rue des Dromes—I will tell St. Eustache not to call for me until dark—in this way, my absence from home for the longest possible period, without

causing suspicion or anxiety, will be accounted for, and I shall gain more time than in any other manner. If I bid St. Eustache call for me at dark, he will be sure not to call before; but if I wholly neglect to bid him call, my time for escape will be diminished, since it will be expected that I return the earlier, and my absence will the sooner excite anxiety. Now, if it were my design to return *at all*—if I had in contemplation merely a stroll with the individual in question—it would not be my policy to bid St. Eustache call; for, calling, he will be *sure* to ascertain that I have played him false—a fact of which I might keep him forever in ignorance, by leaving home without notifying him of my intention, by returning before dark, and by then stating that I had been to visit my aunt in the Rue des Dromes. But, as it is my design *never* to return—or not for some weeks—or not until certain concealments are effected—the gaining of time is the only point about which I need give myself any concern.'

"You have observed, in your notes, that the most general opinion in relation to this sad affair is, and was from the first, that the girl had been the victim of *a gang* of blackguards. Now, the popular opinion, under certain conditions, is not to be disregarded. When arising of itself—when manifesting itself in a strictly spontaneous manner—we should look upon it as analogous with that *intuition* which is the idiosyncrasy of the individual man of genius. In ninety-nine cases from the hundred I would abide by its decision. But it is important that we find no palpable traces of *suggestion*. The opinion must be rigorously *the public's own;* and the distinction is often exceedingly difficult to perceive and to maintain. In the present instance, it appears to me that this 'public opinion,' in respect to *a gang,* has been superinduced by the collateral event which is detailed in the third of my extracts. All Paris is excited by the discovered corpse of Marie, a girl young, beautiful, and notorious. This corpse is found, bearing marks of violence, and floating in the river. But it is now made known that, at the very period, or about the very period, in which it is supposed that the girl was assassinated, an outrage similar in nature to that endured by the deceased, although less in extent, was perpetrated by a gang of young ruffians, upon the person of a second young female. Is it wonderful that the one known atrocity should influence the popular judgment in regard to the other unknown? This judgment awaited direction, and the known outrage seemed so opportunely to afford it! Marie, too, was found in the river; and upon this very river was this known outrage committed. The connection of the two events had about it so much of the palpable, that the true wonder would have been a *failure* of the populace to appreciate and to seize it. But, in fact, the one atrocity, known to be so committed, is, if any thing, evidence that the other, committed at a time nearly coincident, was *not* so committed. It would have been a miracle indeed, if, while a gang of ruffians were perpetrating, at a given locality, a most unheard of wrong, there should have been another similar gang, in a similar locality, in the same city, under the same circumstances, with the same means and appliances, engaged in a

wrong of precisely the same aspect, at precisely the same period of time! Yet in what, if not in this marvellous train of coincidence, does the accidentally *suggested* opinion of the populace call upon us to believe?

"Before proceeding further, let us consider the supposed scene of the assassination, in the thicket at the Barriere du Roule. This thicket, although dense, was in the close vicinity of a public road. Within were three or four large stones, forming a kind of seat with a back and a footstool. On the upper stone was discovered a white petticoat; on the second, a silk scarf. A parasol, gloves, and a pocket-handkerchief were also here found. The handkerchief bore the name 'Marie Roget.' Fragments of dress were seen on the branches around. The earth was trampled, the bushes were broken, and there was every evidence of a violent struggle.

"Notwithstanding the acclamation with which the discovery of this thicket was received by the press, and the unanimity with which it was supposed to indicate the precise scene of the outrage, it must be admitted that there was some very good reason for doubt. That it *was* the scene, I may or I may not believe—but there was excellent reason for doubt. Had the *true* scene been, as *Le Commerciel* suggested, in the neighborhood of the Rue Pavee St. Andre, the perpetrators of the crime, supposing them still resident in Paris, would naturally have been stricken with terror at the public attention thus acutely directed into the proper channel; and, in certain classes of minds, there would have arisen, at once, a sense of the necessity of some exertion to redivert this attention. And thus, the thicket of the Barriere du Roule having been already suspected, the idea of placing the articles where they were found, might have been naturally entertained. There is no real evidence, although *Le Soleil* so supposes, that the articles discovered had been more than a very few days in the thicket; while there is much circumstantial proof that they could not have remained there, without attracting attention, during the twenty days elapsing between the fatal Sunday and the afternoon upon which they were found by the boys. 'They were all *mildewed* down hard,' says *Le Soleil,* adopting the opinions of its predecessors, 'with the action of the rain and stuck together from *mildew.* The grass had grown around and over some of them. The silk of the parasol was strong, but the threads of it were run together within. The upper part, where it had been doubled and folded, was all *mildewed* and rotten, and tore on being opened.' In respect to the grass having 'grown around and over some of them,' it is obvious that the fact could only have been ascertained from the words, and thus from the recollections, of two small boys; for these boys removed the articles and took them home before they had been seen by a third party. But the grass will grow, especially in warm and damp weather (such as was that of the period of the murder), as much as two or three inches in a single day. A parasol lying upon a newly turfed ground, might, in a single week, be entirely concealed from sight by the upspringing grass. And touching that *mildew* upon which the editor of *Le Soleil* so pertinaciously insists, that he employs

the word no less than three times in the brief paragraph just quoted, is he really unaware of the nature of this *mildew?* Is he to be told that it is one of the many classes of *fungus,* of which the most ordinary feature is its upspringing and decadence within twenty-four hours?

"Thus we see, at a glance, that what has been most triumphantly adduced in support of the idea that the articles had been 'for at least three or four weeks' in the thicket, is most absurdly null as regards any evidence of that fact. On the other hand, it is exceedingly difficult to believe that these articles could have remained in the thicket specified for a longer period than a single week—for a longer period than from one Sunday to the next. Those who know any thing of the vicinity of Paris, know the extreme difficulty of finding *seclusion,* unless at a great distance from its suburbs. Such a thing as an unexplored or even an unfrequently visited recess, amid its woods or groves, is not for a moment to be imagined. Let any one who, being at heart a lover of nature, is yet chained by duty to the dust and heat of this great metropolis—let any such one attempt, even during the week-days, to slake his thirst for solitude amid the scenes of natural loveliness which immediately surround us. At every second step, he will find the growing charm dispelled by the voice and personal intrusion of some ruffian or party of carousing blackguards. He will seek privacy amid the densest foliage, all in vain. Here are the very nooks where the unwashed most abound—here are the temples most desecrate. With sickness of the heart the wanderer will flee back to the polluted Paris as to a less odious because less incongruous sink of pollution. But if the vicinity of the city is so beset during the working days of the week, how much more so on the Sabbath! It is now especially that, released from the claims of labor, or deprived of the customary opportunities of crime, the town blackguard seeks the precincts of the town, not through love of the rural, which in his heart he despises, but by way of escape from the restraints and conventionalities of society. He desires less the fresh air and the green trees, than the utter *license* of the country. Here, at the road-side inn, or beneath the foliage of the woods, he indulges unchecked by any eye except those of his boon companions, in all the mad excess of a counterfeit hilarity—the joint offspring of liberty and of rum. I say nothing more than what must be obvious to every dispassionate observer, when I repeat that the circumstance of the articles in question having remained undiscovered, for a longer period than from one Sunday to another, in *any* thicket in the immediate neighborhood of Paris, is to be looked upon as little less than miraculous.

"But there are not wanting other grounds for the suspicion that the articles were placed in the thicket with the view of diverting attention from the real scene of the outrage. And first, let me direct your notice to the *date* of the discovery of the articles. Collate this with the date of the fifth extract made by myself from the newspapers. You will find that the discovery followed, almost immediately, the urgent communications sent to the evening paper. These communications,

although various, and apparently from various sources, tended all to the same point—viz., the directing of attention to *a gang* as the perpetrators of the outrage, and to the neighborhood of the Barriere du Roule as its scene. Now, here, of course, the situation is not that, in consequence of these communications, or of the public attention by them directed, the articles were found by the boys; but the suspicion might and may well have been, that the articles were not *before* found by the boys, for the reason that the articles had not before been in the thicket; having been deposited there only at so late a period as at the date, or shortly prior to the date of the communications, by the guilty authors of these communications themselves.

"This thicket was a singular—an exceedingly singular one. It was unusually dense. Within its naturally walled enclosure were three extraordinary stones, *forming a seat with a back and a footstool.* And this thicket, so full of art, was in the immediate vicinity, *within a few rods,* of the dwelling of Madame Deluc, whose boys were in the habit of closely examining the shrubberies about them in search of the bark of the sassafras. Would it be a rash wager—a wager of one thousand to one—that *a day* never passed over the heads of these boys without finding at least one of them ensconced in the umbrageous hall, and enthroned upon its natural throne? Those who would hesitate at such a wager, have either never been boys themselves, or have forgotten the boyish nature. I repeat—it is exceedingly hard to comprehend how the articles could have remained in this thicket undiscovered, for a longer period than one or two days; and that thus there is good ground for suspicion, in spite of the dogmatic ignorance of *Le Soleil,* that they were, at a comparatively late date, deposited where found.

"But there are still other and stronger reasons for believing them so deposited, than any which I have as yet urged. And, now, let me beg your notice to the highly artificial arrangement of the articles. On the *upper* stone lay a white petticoat; on the *second,* a silk scarf; scattered around, were a parasol, gloves, and a pocket-handkerchief bearing the name 'Marie Roget.' Here is just such an arrangement as would *naturally* be made by a not over-acute person wishing to dispose the articles *naturally.* But it is by no means a *really* natural arrangement. I should rather have looked to see the things *all* lying on the ground and trampled under foot. In the narrow limits of that bower, it would have been scarcely possible that the petticoat and scarf should have retained a position upon the stones, when subjected to the brushing to and fro of many struggling persons. 'There was evidence,' it is said, 'of a struggle; and the earth was trampled, the bushes were broken,'—but the petticoat and the scarf are found deposited as if upon shelves. 'The pieces of the frock torn out by the bushes were about three inches wides and six inches long. One part was the hem of the frock and it had been mended. They *looked like strips torn off.*' Here, inadvertently, *Le Soleil* has employed an exceedingly suspicious phrase. The pieces, as described, do indeed 'look like strips torn off'; but purposely and by hand. It is one of the rarest of acci-

dents that a piece is 'torn off,' from any garment such as is now in question, by the agency *of a thorn*. From the very nature of such fabrics, a thorn or nail becoming tangled in them, tears them rectangularly—divides them into two longitudinal rents, at right angles with each other, and meeting at an apex where the thorn enters—but it is scarcely possible to conceive the piece 'torn off.' I never so knew it, nor did you. To tear a piece *off* from such fabric, two distinct forces, in different directions, will be, in almost every case, required. If there be two edges to the fabric—it, for example, it be a pocket-handkerchief, and it is desired to tear from it a slip, then, and then only, will the one force serve the purpose. But in the present case the question is of a dress, presenting but one edge. To tear a piece from the interior, where no edge is presented, could only be effected by a miracle through the agency of thorns, and no *one* thorn could accomplish it. But, even where an edge is presented, two thorns will be necessary, operating, the one in two distinct directions, and the other in one. And this in the supposition that the edge is unhemmed. If hemmed, the matter is nearly out of the question. We thus see the numerous and great obstacles in the way of pieces being 'torn off' through the simple agency of 'thorns'; yet we are required to believe not only that one piece but that many have been so torn. 'And one part,' too, *'was the hem of the frock'!* Another piece was *'part of the skirt, not the hem,'*—that is to say, was torn completely out, through the agency of thorns, from the unedged interior of the dress! These, I say, are things which one may well be pardoned for disbelieving; yet, taken collectedly, they form, perhaps, less of reasonable ground for suspicion, than the one startling circumstance of the articles having been left in this thicket at all, by any *murderers* who had enough precaution to think of removing the corpse. You will not have apprehended me rightly, however, if you suppose it my design to *deny* this thicket as the scene of the outrage. There might have been a wrong *here*, or more possibly, an accident at Madame Deluc's. But, in fact, this is a point of minor importance. We are not engaged in an attempt to discover the scene, but to produce the perpetrators of the murder. What I have adduced, notwithstanding the minuteness with which I have adduced it, has been with the view, first, to show the folly of the positive and headlong assertions of *Le Soleil*, but secondly and chiefly, to bring you, by the most natural route, to a further contemplation of the doubt whether this assassination has, or has not, been the work of *a gang*.

"We will resume this question by mere allusion to the revolting details of the surgeon examined at the inquest. It is only necessary to say that his published *inferences*, in regard to the number of the ruffians, have been properly ridiculed as unjust and totally baseless, by all the reputable anatomists of Paris. Not that the matter *might not* have been as inferred, but that there was no ground for the inference:—was there not much for another?

"Let us reflect now upon 'the traces of a struggle'; and let me ask what these traces have been supposed to

demonstrate. A gang. But do they not rather demonstrate the absence of a gang? What *struggle* could have taken place—what struggle so violent and so enduring as to have left its 'traces' in all directions—between a weak and defenceless girl and *a gang* of ruffians imagined? The silent grasp of a few rough arms and all would have been over. The victim must have been absolutely passive at their will. You will here bear in mind that the arguments urged against the thicket as the scene, are applicable, in chief part, only against it as the scene of an outrage committed by *more than a single individual.* If we imagine but *one* violator, we can conceive, and thus only conceive, the struggle of so violent and so obstinate a nature as to have left the 'traces' apparent.

"And again. I have already mentioned the suspicion to be excited by the fact that the articles in question were suffered to remain *at all* in the thicket where discovered. It seems almost impossible that these evidences of guilt should have been accidentally left where found. There was sufficient presence of mind (it is supposed) to remove the corpse; and yet a more positive evidence than the corpse itself (whose features might have been quickly obliterated by decay), is allowed to lie conspicuously in the scene of the outrage—I allude to the handkerchief with the *name* of the deceased. If this was accident, it was not the accident *of a gang.* We can imagine it only the accident of an individual. Let us see. An individual has committed the murder. He is alone with the ghost of the departed. He is appalled by what lies motionless before him. The fury of his passion is over, and there is abundant room in his heart for the natural awe of the deed. His is none of that confidence which the presence of numbers inevitably inspires. He is *alone* with the dead. He trembles and is bewildered. Yet there is a necessity for disposing of the corpse. He bears it to the river, and leaves behind him the other evidences of his guilt; for it is difficult, if not impossible to carry all the burthen at once, and it will be easy to return for what is left. But in his toilsome journey to the water his fears redouble within him. The sounds of life encompass his path. A dozen times he hears or fancies he hears the step of an observer. Even the very lights from the city bewilder him. Yet, in time, and by long and frequent pauses of deep agony, he reaches the river's brink, and disposes of his ghastly charge—perhaps through the medium of a boat. But *now* what treasure does the world hold—what threat of vengeance could it hold out—which would have power to urge the return of that lonely murderer over that toilsome and perilous path, to the thicket and its blood-chilling recollections? He returns *not,* let the consequences be what they may. He *could* not return if he would. His sole thought is immediate escape. He turns his back *forever* upon those dreadful shrubberies, and flees as from the wrath to come.

"But how with a gang? Their number would have inspired them with confidence; if, indeed, confidence is ever wanting in the breast of the arrant blackguard; and of arrant blackguards alone are the supposed *gangs* ever constituted. Their number, I say, would

have prevented the bewildering and unreasoning terror which I have imagined to paralyze the single man. Could we suppose an oversight in one, or two, or three, this oversight would have been remedied by a fourth. They would have left nothing behind them; for their number would have enabled them to carry *all* at once. There would have been no need of *return.*

"Consider now the circumstance that, in the outer garment of the corpse when found, 'a slip, about a foot wide, had been torn upward from the bottom hem to the waist, wound three times around the waist, and secured by a sort of hitch in the back.' This was done with the obvious design of affording *a handle* by which to carry the body. But would any *number* of men have dreamed of resorting to such an expedient? To three or four, the limbs of the corpse would have afforded not only a sufficient, but the best possible, hold. The device is that of a single individual; and this brings us to the fact that 'between the thicket and the river the rails of the fences were found taken down, and the ground bore evident traces of some heavy burden having been dragged along it!' But would a *number* of men have put themselves to the superfluous trouble of taking down a fence, for the purpose of dragging through it a corpse which they might have *lifted over* any fence in an instant? Would a *number* of men have so *dragged* a corpse at all as to have left evident *traces* of the dragging?

"And here we must refer to an observation of *Le Commerciel;* an observation upon which I have already, in some measure, commented. 'A piece,' says this journal, 'of one of the unfortunate girl's petticoats was torn out and tied under her chin, and around the back of her head, probably to prevent screams. This was done by fellows who had no pocket-handkerchiefs.'

"I have before suggested that a genuine blackguard is never *without* a pocket-handkerchief. But it is not to this fact that I now especially advert. That it was not through want of a handkerchief for the purpose imagined by *Le Commerciel,* that this bandage was employed, is rendered apparent by the handkerchief left in the thicket; and that the object was not 'to prevent screams' appears, also, from the bandage having been employed in preference to what would so much better have answered the purpose. But the language of the evidence speaks of the strip in question as 'found around the neck, fitting loosely, and secured with a hard knot.' These words are sufficiently vague, but differ materially from those of *Le Commerciel.* The slip was eighteen inches wide, and therefore, although of muslin, would form a strong band when folded or rumpled longitudinally. And thus rumpled it was discovered. My inference is this. The solitary murderer, having borne the corpse for some distance (whether from the thicket or elsewhere) by means of the bandage *hitched* around its middle, found the weight, in this mode of procedure, too much for his strength. He resolved to drag the burthen—the evidence goes to show that it *was* dragged. With this object in view, it became necessary to attach something like a rope to one of the extremities. It could be best attached about the neck, where the head would prevent its slipping off. And now the murderer bethought him,

unquestionably, of the bandage about the loins. He would have used this, but for its volution about the corpse, the *hitch* which embarrassed it, and the reflection that it had not been 'torn off' from the garment. It was easier to tear a new slip from the petticoat. He tore it, made it fast about the neck, and so *dragged* his victim to the brink of the river. That this 'bandage,' only attainable with trouble and delay, and but imperfectly answering its purpose—that this bandage was employed *at all,* demonstrates that the necessity for its employment sprang from circumstances arising at a period when the handkerchief was no longer attainable—that is to say, arising, as we have imagined, after quitting the thicket (if the thicket it was), and on the road between the thicket and the river.

"But the evidence, you will say, of Madame Deluc(!) points especially to the presence of *a gang* in the vicinity of the thicket, at or about the epoch of the murder. This I grant. I doubt if there were not a *dozen* gangs, such as described by Madame Deluc, in and about the vicinity of the Barriere du Roule at *or about* the period of this tragedy. But the gang which has drawn upon itself the pointed animadversion, although the somewhat tardy and very suspicious evidence, of Madame Deluc, is the *only* gang which is represented by that honest and scrupulous old lady as having eaten her cakes and swallowed her brandy, without putting themselves to the trouble of making her payment. *Et hinc illæ iræ?*

"But what *is* the precise evidence of Madame Deluc? 'A gang of miscreants made their appearance, behaved boisterously, ate and drank without making payment, followed in the route of the young man and the girl, returned to the inn *about dusk,* and re-crossed the river as if in great haste.'

"Now this 'great haste' very possibly seemed *greater* haste in the eyes of Madame Deluc, since she dwelt lingeringly and lamentingly upon her violated cakes and ale,—cakes and ale for which she might still have entertained a faint hope of compensation. Why, otherwise, since it was *about dusk,* should she make a point of the *haste?* It is no cause for wonder, surely, that even a gang of blackguards should make *haste* to get home when a wide river is to be crossed in small boats, when storm impends, and when night *approaches.*

"I say *approaches;* for the night had *not yet arrived.* It was only *about dusk* that the indecent haste of these 'miscreants' offended the sober eyes of Madame Deluc. But we are told that it was upon this very evening that Madame Deluc, as well as her eldest son, 'heard the screams of a female in the vicinity of the inn.' And in what words does Madame Deluc designate the period of the evening at which these screams were heard? 'It was *soon after dark,*' she says. But 'soon after dark' is, at least, *dark;* and *'about dusk'* is as certainly daylight. Thus it is abundantly clear that the gang quitted the Barriere du Roule *prior* to the screams overheard (?) by Madame Deluc. And although, in all the many reports of the evidence, the relative expressions in question are distinctly and invariably employed just as I have employed them in this conversation with yourself, no notice whatever of the gross discrepancy has, as yet, been taken by any of the public

journals, or by any of the myrmidons of police.

"I shall add but one to the arguments against *a gang;* but this *one* has, to my own understanding at least, a weight altogether irresistible. Under the circumstances of large reward offered, and full pardon to any king's evidence, it is not to be imagined, for a moment, that some member of *a gang* of low ruffians, or of any body of men would not long ago have betrayed his accomplices. Each one of a gang, so placed, is not so much greedy of reward, or anxious for escape, as *fearful of betrayal.* He betrays eagerly and early that *he may not himself be betrayed.* That the secret has not been divulged is the very best of proof that it is, in fact, a secret. The horrors of this dark deed are known only to *one,* or two, living human beings, and to God.

"Let us sum up now the meagre yet certain fruits of our long analysis. We have attained the idea either of a fatal accident under the roof of Madame Deluc, or of a murder perpetrated, in the thicket at the Barriere du Roule, by a lover, or at least by an intimate and secret associate of the deceased. This associate is of swarthy complexion. This complexion, the 'hitch' in the bandage, and the 'sailor's knot' with which the bonnet-ribbon is tied, point to a seaman. His companionship with the deceased—a gay but not an abject young girl—designates him as above the grade of the common sailor. Here the well-written and urgent communications to the journals are much in the way of corroboration. The circumstance of the first elopement, as mentioned by *Le Mercure,* tends to blend the idea of this seaman with that of that 'naval officer' who is first known to have led the unfortunate into crime.

"And here, most fitly, comes the consideration of the continued absence of him of the dark complexion. Let me pause to observe that the complexion of this man is dark and swarthy; it was no common swarthiness which constituted the *sole* point of remembrance, both as regards Valence and Madame Deluc. But why is this man absent? Was he murdered by the gang? If so, why are there only *traces* of the assassinated *girl?* The scene of the two outrages will naturally be supposed identical. And where is his corpse? The assassins would most probably have disposed of both in the same way. But it may be said that this man lives, and is deterred from making himself known, through dread of being charged with the murder. This consideration might be supposed to operate upon him now—at this late period—since it has been given in evidence that he was seen with Marie, but it would have had no force at the period of the deed. The first impulse of an innocent man would have been to announce the outrage, and to aid in identifying the ruffians. This *policy* would have suggested. He had been seen with the girl. He had crossed the river with her in an open ferry-boat. The denouncing of the assassins would have appeared, even to an idiot, the surest and sole means of relieving himself from suspicion. We cannot suppose him, on the night of the fatal Sunday, both innocent himself and incognizant of an outrage committed. Yet only under such circumstances is it possible to imagine that he would have failed, if alive, in the denouncement of the assassins.

"And what means are ours of attaining the truth? We shall find these means multiplying and gathering distinctness as we proceed. Let us sift to the bottom this affair of the first elopement. Let us know the full history of 'the officer,' with his present circumstances, and his whereabouts at the precise period of the murder. Let us carefully compare with each other the various communications sent to the evening paper, in which the object was to inculpate *a gang*. This done, let us compare these communications, both as regards style and MS., with those sent to the morning paper, at a previous period, and insisting so vehemently upon the guilt of Mennais. And, all this done, let us again compare these various communications with the known MSS. of the officer. Let us endeaver to ascertain, by repeated questionings of Madame Deluc and her boys, as well as of the omnibus-driver, Valence, something more of the personal appearance and bearing of the 'man of dark complexion.' Queries, skillfully directed will not fail to elicit, from some of these parties, information on this particular point (or upon others)—information which the parties themselves may not even be aware of possessing. And let us now trace *the boat* picked up by the bargeman on the morning of Monday the twenty-third of June, and which was removed from the barge-office, without the cognizance of the officer in attendance, and *without the rudder*, at some period prior to the discovery of the corpse. With a proper caution and perseverance we shall infallibly trace this boat; for not only can the bargeman who picked it up identify it, but the *rudder is at hand.* The rudder *of a sail boat* would not have been abandoned, without inquiry, by one altogether at ease in heart. And here let me pause to insinuate a question. There was no *advertisement* of the picking up of this boat. It was silently taken to the barge-office and as silently removed. But its owner or employer—how *happened* he, at so early a period as Tuesday morning, to be informed, without the agency of advertisement, of the locality of the boat taken up on Monday, unless we imagine some connection with the *navy*—some personal permanent connection leading to cognizance of its minute interests—its petty local news?

"In speaking of the lonely assassin dragging his burden to the shore, I have already suggested the probability of his availing himself *of a boat*. Now we are to understand that Marie Roget *was* precipitated from a boat. This would naturally have been the case. The corpse could not have been trusted to the shallow waters of the shore. The peculiar marks on the back and shoulders of the victim tell of the bottom ribs of a boat. That the body was found without weight is also corroborative of the idea. If thrown from the shore a weight would have been attached. We can only account for its absence by supposing the murderer to have neglected the precaution of supplying himself with it before pushing off. In the act of consigning the corpse to the water, he would unquestionably have noticed his oversight; but then no remedy would have been at hand. Any risk would have been preferred to a return to that accursed shore. Having rid himself of his ghastly charge, the murderer would have hastened to the

city. There, at some obscure wharf, he would have leaped on land. But the boat—would he have secured it? He would have been in too great haste for such things as securing a boat. Moreover, in fastening it to the wharf, he would have felt as if securing evidence against himself. His natural thought would have been to cast from him, as far as possible, all that had held connection with his crime. He would not only have fled from the wharf, but he would not have permitted *the boat* to remain. Assuredly he would have cast it adrift. Let us pursue our fancies.—In the morning, the wretch is stricken with unutterable horror at finding that the boat has been picked up and detained at a locality which he is in the daily habit of frequenting—at a locality, perhaps, which his duty compels him to frequent. The next night, *without daring to ask for the rudder,* he removes it. Now *where* is that rudderless boat? Let it be one of our first purposes to discover. With the first glimpse we obtain of it, the dawn of our success shall begin. This boat shall guide us, with a rapidity which will surprise even ourselves, to him who employed it in the midnight of the fatal Sabbath. Corroboration will rise upon corroboration, and the murderer will be traced."

[For reasons which we shall not specify, but which to many readers will appear obvious, we have taken the liberty of here omitting, from the MSS. placed in our hands, such portion as details the *following up* of the apparently slight clew obtained by Dupin. We feel it advisable only to state, in brief, that the result desired was brought to pass; and that the Prefect fulfilled punctually, although with reluctance, the terms of his compact with the Chevalier. Mr. Poe's article concludes with the following words.—Eds.*]

It will be understood that I speak of coincidences and *no more.* What I have said above upon this topic must suffice. In my own heart there dwells no faith in præter-nature. That Nature and its God are two, no man who thinks will deny. That the latter, creating the former, can, at will, control or modify it, is also unquestionable. I say "at will"; for the question is of will, and not, as the insanity of logic has assumed, of power. It is not that the Deity *cannot* modify his laws, but that we insult him in imagining a possible necessity for modification. In their origin these laws were fashioned to embrace *all* contingencies which *could* lie in the Future. With God all is *Now.*

I repeat, then, that I speak of these things only as of coincidences. And further: in what I relate it will be seen that between the fate of the unhappy Mary Cecilia Rogers, so far as that fate is known, and the fate of one Marie Roget up to a certain epoch in her history, there has existed a parallel in the contemplation of whose wonderful exactitude the reason becomes embarrassed. I say all this will be seen. But let it not for a moment be supposed that, in proceeding with the sad narrative of Marie from the epoch just mentioned, and in tracing to its *denouement* the mystery which enshrouded her, it is my covert design to hint at an extension of the parallel, or even to suggest that the measures adopted in Paris for the dis-

*Of the Magazine in which the article was originally published.

covery of the assassin of a grisette, or measures founded in any similar ratiocination would produce any similar result.

For, in respect to the latter branch of the supposition, it should be considered that the most trifling variation in the facts of the two cases might give rise to the most important miscalculations, by diverting thoroughly the two courses of events; very much as, in arithmetic, an error which, in its own individuality, may be inappreciable, produces, at length, by dint of multiplication at all points of the process, a result enormously at variance with truth. And, in regard to the former branch, we must not fail to hold in view that the very Calculus of Probabilities to which I have referred, forbids all idea of the extension of the parallel,—forbids it with a positiveness strong and decided just in proportion as this parallel has already been long-drawn and exact. This is one of those anomalous propositions which, seemingly appealing to thought altogether apart from the mathematical, is yet one which only the mathematician can fully entertain. Nothing, for example, is more difficult than to convince the merely general reader that the fact of sixes having been thrown twice in succession by a player at dice, is sufficient cause for betting the largest odds that sixes will not be thrown in the third attempt. A suggestion to this effect is usually rejected by the intellect at once. It does not appear that the two throws which have been completed. and which lie now absolutely in the Past, can have influence upon the throw which exists only in the Future. The chance for throwing sixes seems to be precisely as it was at any ordinary time—that is to say, subject only to the influence of the various other throws which may be made by the dice. And this is a reflection which appears so exceedingly obvious that attempts to controvert it are received more frequently with a derisive smile than with any thing like respectful attention. The error here involved—a gross error redolent of mischief—I cannot pretend to expose within the limits assigned me at present; and with the philosophical it needs no exposure. It may be sufficient here to say that it forms one of an infinite series of mistakes which arise in the path of Reason through her propensity for seeking truth *in detail.*

The Purloined Letter

(First appeared in *The Gift,* 1845)

At Paris, just after dark one gusty evening in the autumn of 18—, I was enjoying the twofold luxury of meditation and a meerschaum, in company with my friend, C. Auguste Dupin, in his little back library, or book-closet, *au troisieme,* No. 33 *Rue Dunot, Faubourg St. Germain.* For one hour at least we had maintained a profound silence; while each, to any casual observer, might have seemed intently and exclusively occupied with the curling

eddies of smoke that oppressed the atmosphere of the chamber. For myself, however, I was mentally discussing certain topics which had formed matter for conversation between us at an earlier period of the evening; I mean the affair of the Rue Morgue, and the mystery attending the murder of Marie Roget. I looked upon it, therefore, as something of a coincidence, when the door of our apartment was thrown open and admitted our old acquaintance, Monsieur G——, the Prefect of the Parisian police.

We gave him a hearty welcome; for there was nearly half as much of the entertaining as of the contemptible about the man, and we had not seen him for several years. We had been sitting in the dark, and Dupin now arose for the purpose of lighting a lamp, but sat down again, without doing so, upon G.'s saying that he had called to consult us, or rather to ask the opinion of my friend, about some official business which had occasioned a great deal of trouble.

"If it is any point requiring reflection," observed Dupin, as he forebore to enkindle the wick, "we shall examine it to better purpose in the dark."

"That is another of your odd notions," said the Prefect, who had the fashion of calling every thing "odd" that was beyond his comprehension, and thus lived amid an absolute legion of "oddities."

"Very true," said Dupin, as he supplied his visitor with a pipe, and rolled toward him a comfortable chair.

"And what is the difficulty now?" I asked. "Nothing more in the assassination way I hope?"

"Oh, no; nothing of that nature. The fact is, the business is *very* simple indeed, and I make no doubt that we can manage it sufficiently well ourselves; but then I thought Dupin would like to hear the details of it, because it is so excessively *odd.*"

"Simple and odd," said Dupin.

"Why, yes; and not exactly that either. The fact is, we have all been a good deal puzzled because the affair *is* so simple, and yet baffles us altogether."

"Perhaps it is the very simplicity of the thing which puts you at fault," said my friend.

"What nonsense you *do* talk!" replied the Prefect, laughing heartily.

"Perhaps the mystery is a little *too* plain," said Dupin.

"Oh, good heavens! who ever heard of such an idea?"

"A little *too* self-evident."

"Ha! ha! ha!—ha! ha! ha!—ho! ho! ho!" roared our visitor, profoundly amused, "oh, Dupin, you will be the death of me yet!"

"And what, after all, *is* the matter on hand?" I asked.

"Why, I will tell you," replied the Prefect, as he gave a long, steady, and contemplative puff, and settled himself in his chair. "I will tell you in a few words; but, before I begin, let me caution you that this is an affair demanding the greatest secrecy, and that I should most probably lose the position I now hold, were it known that I confided it to any one."

"Proceed," said I.

"Or not," said Dupin.

"Well, then; I have received personal information, from a very high quarter, that a certain document of the last importance has been purloined from the royal apartments. The individual who

purloined it is known; this beyond a doubt; he was seen to take it. It is known, also, that it still remains in his possession."

"How is this known?" asked Dupin.

"It is clearly inferred," replied the Prefect, "from the nature of the document, and from the non-appearance of certain results which would at once arise from its passing *out* of the robber's possession—that is to say, from his employing it as he must design in the end to employ it."

"Be a little more explicit," I said.

"Well, I may venture so far as to say that the paper gives its holder a certain power in a certain quarter where such power is immensely valuable." The Prefect was fond of the cant of diplomacy.

"Still I do not quite understand," said Dupin.

"No? Well; the disclosure of the document to a third person, who shall be nameless, would bring in question the honor of a personage of most exalted station; and this fact gives the holder of the document an ascendancy over the illustrious personage whose honor and peace are so jeopardized."

"But this ascendancy," I interposed, "would depend upon the robber's knowledge of the loser's knowledge of the robber. Who would dare—"

"The thief," said G., "is the Minister D——, who dares all things, those unbecoming as well as those becoming a man. The method of the theft was not less ingenious than bold. The document in question—a letter, to be frank—had been received by the personage robbed while alone in the royal *boudoir*. During its perusal she was suddenly interrupted by the entrance of the other exalted personage from whom especially it was her wish to conceal it. After a hurried and vain endeavor to thrust it in a drawer, she was forced to place it, open as it was, upon a table. The address, however, was uppermost, and, the contents thus unexposed, the letter escaped notice. At this juncture enters the Minister D——. His lynx eye immediately perceives the paper, recognizes the handwriting of the address, observes the confusion of the personage addressed, and fathoms her secret. After some business transactions, hurried through in his ordinary manner, he produces a letter somewhat similar to the one in question, opens it, pretends to read it, and then places it in close juxtaposition to the other. Again he converses, for some fifteen minutes, upon the public affairs. At length, in taking leave, he takes also from the table the letter to which he had no claim. Its rightful owner saw, but, of course, dared not call attention to the act, in the presence of the third personage who stood at her elbow. The minister decamped; leaving his own letter—one of no importance—upon the table."

"Here, then," said Dupin to me, "you have precisely what you demand to make the ascendancy complete—the robber's knowledge of the loser's knowledge of the robber."

"Yes," replied the Prefect; "and the power thus attained has, for some months past, been wielded, for political purposes, to a very dangerous extent. The personage robbed is more thoroughly convinced, every day, of the necessity of reclaiming her letter. But this, of course, cannot be done openly. In fine, driven to despair, she has committed the matter to me."

"Than whom," said Dupin, amid a perfect whirlwind of smoke, "no more sagacious agent could, I suppose, be desired, or even imagined."

"You flatter me," replied the Prefect; "but it is possible that some such opinion may have been entertained."

"It is clear," said I, "as you observe, that the letter is still in the possession of the minister; since it is this possession, and not any employment of the letter, which bestows the power. With the employment the power departs."

"True," said G.; "and upon this conviction I proceeded. My first care was to make thorough search of the minister's hotel; and here my chief embarrassment lay in the necessity of searching without his knowledge. Beyond all things, I have been warned of the danger which would result from giving him reason to suspect our design."

"But," said I, "you are quite *au fait* in these investigations. The Parisian police have done this thing often before."

"Oh, yes; and for this reason I did not despair. The habits of the minister gave me, too, a great advantage. He is frequently absent from home all night. His servants are by no means numerous. They sleep at a distance from their master's apartment, and, being chiefly Neapolitans, are readily made drunk. I have keys, as you know, with which I can open any chamber or cabinet in Paris. For three months a night has not passed, during the greater part of which I have not been engaged, personally, in ransacking the D—— Hotel. My honor is interested, and, to mention a great secret, the reward is enormous. So I did not abandon the search until I had become fully satisfied that the thief is a more astute man than myself. I fancy that I have investigated every nook and corner of the premises in which it is possible that the paper can be concealed."

"But is it not possible," I suggested, "that although the letter may be in possession of the minister, as it unquestionably is, he may have concealed it elsewhere than upon his own premises?"

"This is barely possible," said Dupin. "The present peculiar condition of affairs at court, and especially of those intrigues in which D—— is known to be involved, would render the instant availability of the document—its susceptibility of being produced at a moment's notice—a point of nearly equal importance with its possession."

"Its susceptibility of being produced?" said I.

"That is to say, of being *destroyed*," said Dupin.

"True," I observed; "the paper is clearly then upon the premises. As for its being upon the person of the minister, we may consider that as out of the question."

"Entirely," said the Prefect. "He has been twice waylaid, as if by footpads, and his person rigidly searched under my own inspection."

"You might have spared yourself this trouble," said Dupin. "D——, I presume, is not altogether a fool, and, if not, must have anticipated these waylayings, as a matter of course."

"Not *altogether* a fool," said G., "but then he is a poet, which I take to be only one remove from a fool."

"True," said Dupin, after a long and thoughtful whiff from his meerschaum, "although I have been guilty of certain doggerel myself."

"Suppose you detail," said I, "the particulars of your search."

"Why, the fact is, we took our time, and we searched *everywhere*. I have had long experience in these affairs. I took the entire building, room by room; devoting the nights of a whole week to each. We examined, first, the furniture of each apartment. We opened every possible drawer; and I presume you know that, to a properly trained police-agent, such a thing as a *'secret'* drawer is impossible. Any man is a dolt who permits a 'secret' drawer to escape him in a search of this kind. The thing is *so* plain. There is a certain amount of bulk—of space—to be accounted for in every cabinet. Then we have accurate rules. The fiftieth part of a line could not escape us. After the cabinets we took the chairs. The cushions we probed with the fine long needles you have seen me employ. From the tables we removed the tops."

"Why so?"

"Sometimes the top of a table, or other similarly arranged piece of furniture, is removed by the person wishing to conceal an article; then the leg is excavated, the article deposited within the cavity, and the top replaced. The bottoms and tops of bedposts are employed in the same way."

"But could not the cavity be detected by sounding?" I asked.

"By no means, if, when the article is deposited, a sufficient wadding of cotton be placed around it. Besides, in our case, we were obliged to proceed without noise."

"But you could not have removed—you could not have taken to pieces *all* articles of furniture in which it would have been possible to make a deposit in the manner you mention. A letter may be compressed into a thin spiral roll, not differing much in shape or bulk from a large knitting-needle, and in this form it might be inserted into the rung of a chair, for example. You did not take to pieces all the chairs?"

"Certainly not; but we did better—we examined the rungs of every chair in the hotel, and, indeed, the jointings of every description of furniture, by the aid of a most powerful microscope. Had there been any traces of recent disturbance we should not have failed to detect it instantly. A single grain of gimlet-dust, for example, would have been as obvious as an apple. Any disorder in the gluing—any unusual gaping in the joints—would have sufficed to insure detection."

"I presume you looked to the mirrors, between the boards and the plates, and you probed the beds and the bedclothes, as well as the curtains and carpets."

"That of course; and when we had absolutely completed every particle of the furniture in this way, then we examined the house itself. We divided its entire surface into compartments, which we numbered, so that none might be missed; then we scrutinized each individual square inch throughout the premises, including the two houses immediately adjoining, with the microscope, as before."

"The two houses adjoining!" I exclaimed; "you must have had a great deal of trouble."

"We had; but the reward offered is prodigious."

"You include the *grounds* about the houses?"

"All the grounds are paved with brick

They gave us comparatively little trouble. We examined the moss between the bricks, and found it undisturbed."

"You looked among D——'s papers, of course, and into the books of the library?"

"Certainly; we opened every package and parcel; we not only opened every book, but we turned over every leaf in each volume, not contenting ourselves with a mere shake, according to the fashion of some of our police officers. We also measured the thickness of every book-*cover*, with the most accurate admeasurement, and applied to each the most jealous scrutiny of the microscope. Had any of the bindings been recently meddled with, it would have been utterly impossible that the fact should have escaped observation. Some five or six volumes, just from the hands of the binder, we carefully probed, longitudinally, with the needles."

"You explored the floors beneath the carpets?"

"Beyond doubt. We removed every carpet, and examined the boards with the microscope."

"And the paper on the walls?"

"Yes."

"You looked into the cellars?"

"We did."

"Then," I said, "you have been making a miscalculation, and the letter is *not* upon the premises, as you suppose."

"I fear you are right there," said the Prefect. "And now, Dupin, what would you advise me to do?"

"To make a thorough research of the premises."

"That is absolutely needless," replied G——. "I am not more sure that I breathe than I am that the letter is not at the hotel."

"I have no better advice to give you," said Dupin. "You have, of course, an accurate description of the letter?"

"Oh, yes!"—And here the Prefect, producing a memorandum-book, proceeded to read aloud a minute account of the internal, and especially of the external appearance of the missing document. Soon after finishing the perusal of this description, he took his departure, more entirely depressed in spirits than I had ever known the good gentleman before.

In about a month afterward he paid us another visit, and found us occupied very nearly as before. He took a pipe and a chair and entered into some ordinary conversation. At length I said:

"Well, but G——, what of the purloined letter? I presume you have at last made up your mind that there is no such thing as over-reaching the Minister?"

"Confound him, say I—yes; I made the re-examination, however, as Dupin suggested—but it was all labor lost, as I knew it would be."

"How much was the reward offered, did you say?" asked Dupin.

"Why, a very great deal—a *very* liberal reward—I don't like to say how much, precisely; but one thing I *will* say, that I wouldn't mind giving my individual check for fifty thousand francs to any one who could obtain me that letter. The fact is, it is becoming of more and more importance every day; and the reward has been lately doubled. If it were trebled, however, I could do no more than I have done."

"Why, yes," said Dupin, drawlingly between the whiffs of his meerschaum.

"I really—think, G——, you have not exerted yourself—to the utmost in this matter. You might—do a little more, I think, eh?"

"How?—in what way?"

"Why—puff, puff—you might—puff, puff—employ counsel in the matter, eh? —puff, puff, puff. Do you remember the story they tell of Abernethy?"

"No; hang Abernethy!"

"To be sure! hang him and welcome. But, once upon a time, a certain rich miser conceived the design of sponging upon this Abernethy for a medical opinion. Getting up, for this purpose, an ordinary conversation in a private company, he insinuated his case to the physician, as that of an imaginary individual.

"'We will suppose,' said the miser, 'that his symptoms are such and such; now, doctor, what would *you* have directed him to take?'

"'Take!' said Abernethy, 'why, take *advice,* to be sure.'"

"But," said the Prefect, a little discomposed, "*I* am *perfectly* willing to take advice, and to pay for it. I would *really* give fifty thousand francs to any one who would aid me in the matter."

"In that case," replied Dupin, opening a drawer, and producing a checkbook, "you may as well fill me up a check for the amount mentioned. When you have signed it, I will hand you the letter."

I was astounded. The Prefect appeared absolutely thunder-stricken. For some minutes he remained speechless and motionless, looking incredulously at my friend with open mouth, and eyes that seemed starting from their sockets; then apparently recovering himself in some measure, he seized a pen, and after several pauses and vacant stares, finally filled up and signed a check for fifty thousand francs, and handed it across the table to Dupin. The latter examined it carefully and deposited it in his pocket-book; then, unlocking an *escritoire,* took thence a letter and gave it to the Prefect. This functionary grasped it in a perfect agony of joy, opened it with a trembling hand, cast a rapid glance at its contents, and then scrambling and struggling to the door, rushed at length unceremoniously from the room and from the house, without having uttered a syllable since Dupin had requested him to fill up the check.

When he had gone, my friend entered into some explanations.

"The Parisian police," he said, "are exceedingly able in their way. They are persevering, ingenious, cunning, and thoroughly versed in the knowledge which their duties seem chiefly to demand. Thus, when G—— detailed to us his mode of searching the premises at the Hotel D——, I felt entire confidence in his having made a satisfactory investigation—so far as his labors extended."

"So far as his labors extended?" said I.

"Yes," said Dupin. "The measures adopted were not only the best of their kind, but carried out to absolute perfection. Had the letter been deposited within the range of their search, these fellows would, beyond a question, have found it."

I merely laughed—but he seemed quite serious in all that he said.

"The measures then," he continued, "were good in their kind, and well ex-

ecuted; their defect lay in their being inapplicable to the case and to the man. A certain set of highly ingenious resources are, with the Prefect, a sort of Procrustean bed, to which he forcibly adapts his designs. But he perpetually errs by being too deep or too shallow for the matter in hand; and many a school-boy is a better reasoner than he. I knew one about eight years of age, whose success at guessing in the game of 'even and odd' attracted universal admiration. This game is simple, and is played with marbles. One player holds in his hand a number of these toys, and demands of another whether that number is even or odd. If the guess is right, the guesser wins one; if wrong, he loses one. The boy to whom I allude won all the marbles of the school. Of course he had some principle of guessing; and this lay in mere observation and admeasurement of the astuteness of his opponents. For example, an arrant simpleton is his opponent, and, holding up his closed hand, asks, 'Are they even or odd?' Our school-boy replies, 'Odd,' and loses; but upon the second trial he wins, for he then says to himself: 'The simpleton had them even upon the first trial, and his amount of cunning is just sufficient to make him have them odd upon the second; I will therefore guess odd';—he guesses odd, and wins. Now, with a simpleton a degree above the first, he would have reasoned thus: 'This fellow finds that in the first instance I guessed odd, and, in the second, he will propose to himself, upon the first impulse, a simple variation from even to odd, as did the first simpleton; but then a second thought will suggest that this is too simple a variation, and finally he will decide upon putting it even as before. I will therefore guess even';—he guesses even, and wins. Now this mode of reasoning in the school-boy, whom his fellows termed 'lucky,'—what, in its last analysis, is it?"

"It is merely," I said, "an identification of the reasoner's intellect with that of his opponent."

"It is," said Dupin; "and, upon inquiring of the boy by what means he effected the *thorough* identification in which his success consisted, I received answer as follows: 'When I wish to find out how wise, or how stupid, or how good, or how wicked is any one, or what are his thoughts at the moment, I fashion the expression of my face, as accurately as possible, in accordance with the expression of his, and then wait to see what thoughts or sentiments arise in my mind or heart, as if to match or correspond with the expression.' This response of the school-boy lies at the bottom of all the spurious profundity which has been attributed to Rochefoucault, to La Bougive, to Machiavelli, and to Campanella."

"And the identification," I said, "of the reasoner's intellect with that of his opponent, depends, if I understand you aright, upon the accuracy with which the opponent's intellect is admeasured."

"For its practical value it depends upon this," replied Dupin; "and the Prefect and his cohort fail so frequently, first by default of this identification, and, secondly, by ill-admeasurement, or rather through non-admeasurement, of the intellect with which they are engaged. They consider only their *own* ideas of ingenuity; and, in searching for anything hidden advert only to the modes in which *they* would have hidden

it. They are right in this much—that their own ingenuity is a faithful representative of that of *the mass;* but when the cunning of the individual felon is diverse in character from their own, the felon foils them, of course. This always happens when it is above their own, and very usually when it is below. They have no variation of principle in their investigations; at best, when urged by some unusual emergency —by some extraordinary reward—they extend or exaggerate their old modes of *practice,* without touching their principles. What, for example, in this case of D——, has been done to vary the principle of action? What is all this boring, and probing, and sounding, and scrutinizing with the microscope, and dividing the surface of the building into registered square inches—what is it all but an exaggeration *of the application* of the one principle or set of principles of search, which are based upon the one set of notions regarding human ingenuity, to which the Prefect, in the long routine of his duty, has been accustomed? Do you not see he has taken it for granted that *all* men proceed to conceal a letter, not exactly in a gimlet-hole bored in a chair-leg, but, at least, in *some* out-of-the-way hole or corner suggested by the same tenor of thought which would urge a man to secrete a letter in a gimlet-hole bored in a chair-leg? And do you not see also that such *recherches* nooks for concealment are adapted only for ordinary occasions, and would be adopted only by ordinary intellects; for, in all cases of concealment, a disposal of the article concealed—a disposal of it in this *recherche* manner,—is in the very first instance, presumable and presumed; and thus its discovery depends, not at all upon the acumen, but altogether upon the mere care, patience, and determination of the seekers; and where the case is of importance—or, what amounts to the same thing in the political eyes, when the reward is of magnitude,—the qualities in question have *never* been known to fail. You will now understand what I meant in suggesting that, had the purloined letter been hidden anywhere within the limits of the Prefect's examination—in other words, had the principle of its concealment been comprehended within the principles of the Prefect—its discovery would have been a matter altogether beyond question. This functionary, however, has been thoroughly mystified; and the remote source of his defeat lies in the supposition that the Minister is a fool, because he has acquired renown as a poet. All fools are poets; this the Prefect feels; and he is merely guilty of a *non distributio medii* in thence inferring that all poets are fools."

"But is this really the poet?" I asked. "There are two brothers, I know; and both have attained reputation in letters. The minister I believe has written learnedly on the Differential Calculus. He is a mathematician, and no poet."

"You are mistaken; I know him well; he is both. As poet *and* mathematician, he would reason well; as mere mathematician, he could not have reasoned at all, and thus would have been at the mercy of the Prefect."

"You surprise me," I said, "by these opinions, which have been contradicted by the voice of the world. You do not mean to set at naught the well-digested idea of centuries. The mathematical

reason has long been regarded as *the* reason *par excellence.*"

"'*Il y a parier,*'" replied Dupin, quoting from Chamfort, "'*que toute idee publique, toute convention recue, est une sottise, car elle a convenue au plus grand nombre.*' The mathematicians, I grant you, have done their best to promulgate the popular error to which you allude, and which is none the less an error for its promulgation as truth. With an art worthy a better cause, for example, they have insinuated the term 'analysis' into application to algebra. The French are the originators of this particular deception; but if a term is of any importance—if words derive any value from applicability—then 'analysis' conveys 'algebra' about as much as, in Latin '*ambitus*' implies 'ambition,' *religio*' 'religion,' or '*homines honesti*' a set of *honorable* men."

"You have a quarrel on hand, I see," said I, "with some of the algebraists of Paris; but proceed."

"I dispute the availability, and thus the value, of that reason which is cultivated in any especial form other than the abstractly logical. I dispute, in particular, the reason educed by mathematical study. The mathematics are the science of form and quantity; mathematical reasoning is merely logic applied to observation upon form and quantity. The great error lies in supposing that even the truths of what is called *pure* algebra are abstract or general truths. And this error is so egregious that I am confounded at the universality with which it has been received. Mathematical axioms are *not* axiom; of general truth. What is true of *relation*—of form and quantity—is often grossly false in regard to morals, for example. In this latter science it is very usually *un*true that the aggregated parts are equal to the whole. In chemistry also the axiom fails. In the consideration of motive it fails; for two motives, each of a given value, have not necessarily, a value when united, equal to the sum of their values apart. There are numerous other mathematical truths which are only truths within the limits of *relation.* But the mathematician argues from his *finite truths,* through habit, as if they were of an absolutely general applicability—as the world indeed imagines them to be. Bryant, in his very learned 'Mythology,' mentions an analogous source of error, when he says that 'although the pagan fables are not believed, yet we forget ourselves continually, and make inferences from them as existing realities.' With the algebraists, however, who are pagans themselves, the 'pagan fables' *are* believed, and the inferences are made, not so much through lapse of memory as through an unaccountable addling of the brains. In short, I never yet encountered the mere mathematician who could be trusted out of equal roots, or one who did not clandestinely hold it as a point of his faith that $x^2 + px$ was absolutely and unconditionally equal to q. Say to one of these gentlemen, by way of experiment, if you please, that you believe occasions may occur where $x^2 + px$ is not altogether equal to q, and, having made him understand what you mean, get out of his reach as speedily as convenient, for, beyond doubt, he will endeavor to knock you down.

"I mean to say," continued Dupin, while I merely laughed at his last observations, "that if the minister had

been no more than a mathematician, the Prefect would have been under no necessity of giving me this check. I knew him, however, as both mathematician and poet, and my measures were adapted to his capacity, with reference to the circumstances by which he was surrounded. I knew him as a courtier, too, and as a bold *intriguant*. Such a man, I considered, could not fail to be aware of the ordinary political modes of action. He could not have failed to anticipate—and events have proved that he did not fail to anticipate—the waylayings to which he was subjected. He must have foreseen, I reflected, the secret investigations of his premises. His frequent absences from home at night, which were hailed by the Prefect as certain aids to his success, I regarded only as *ruses*, to afford opportunity for thorough search to the police, and thus the sooner to impress them with the conviction to which G——, in fact, did finally arrive—the conviction that the letter was not upon the premises. I felt, also, that the whole train of thought, which I was at some pains in detailing to you just now, concerning the invariable principle of political action in searches for articles concealed—I felt that this whole train of thought would necessarily pass through the mind of the minister. It would imperatively lead him to despise all the ordinary *nooks* of concealment. *He* could not, I reflected, be so weak as not to see that the most intricate and remote recess of his hotel would be as open as his commonest closets to the eyes, to the probes, to the gimlets, and to the microscopes of the Prefect. I saw, in fine, that he would be driven, as a matter of course, to *simplicity*, if not deliberately induced to it as a matter of choice. You will remember, perhaps, how desperately the Prefect laughed when I suggested, upon our first interview, that it was just possible this mystery troubled him so much on account of its being so *very* self-evident."

"Yes," said I, "I remember his merriment well. I really thought he would have fallen into convulsions."

"The material world," continued Dupin, "abounds with very strict analogies to the immaterial; and thus some color of truth has been given to the rhetorical dogma, that metaphor, or simile, may be made to strengthen an argument as well as to embellish a description. The principle of the *vis inertiæ*, for example, seems to be identical in physics and metaphysics. It is not more true in the former, that a large body is with more difficulty set in motion than a smaller one, and that its subsequent *momentum* is commensurate with this difficulty, than it is, in the latter, that intellects of the vaster capacity, while more forcible, more constant, and more eventful in their movements than those of inferior grade, are yet the less readily moved, and more embarrassed, and full of hesitation in the first few steps of their progress. Again: have you ever noticed which of the street signs, over the shop doors, are the most attractive of attention?"

"I have never given the matter a thought," I said.

"There is a game of puzzles," he resumed, "which is played upon a map. One party playing requires another to find a given word—the name of town, river, state, or empire—any word, in short, upon the motley and perplexed surface of the chart. A novice in the

game generally seeks to embarrass his opponents by giving them the most minutely lettered names; but the adept selects such words as stretch, in large characters, from one end of the chart to the other. These, like the over-largely lettered signs and placards of the street, escape observation by dint of being excessively obvious; and here the physical oversight is precisely analogous with the moral inapprehension by which the intellect suffers to pass unnoticed those considerations which are too obtrusively and too palpably self-evident. But this is a point, it appears, somewhat above or beneath the understanding of the Prefect. He never once thought it probable, or possible, that the minister had deposited the letter immediately beneath the nose of the whole world by way of best preventing any portion of that world from perceiving it.

"But the more I reflected upon the daring, dashing, and discriminating ingenuity of D——; upon the fact that the document must always have been *at hand*, if he intended to use it to good purpose; and upon the decisive evidence, obtained by the Prefect, that it was not hidden within the limits of that dignitary's ordinary search—the more satisfied I became that, to conceal this letter, the minister had resorted to the comprehensive and sagacious expedient of not attempting to conceal it at all.

"Full of these ideas, I prepared myself with a pair of green spectacles, and called one fine morning quite by accident, at the Ministerial hotel. I found D—— at home, yawning, lounging, and dawdling, as usual, and pretending to be in the last extremity of *ennui*. He is, perhaps, the most really energetic human being now alive—but that is only when nobody sees him.

"To be even with him, I complained of my weak eyes, and lamented the necessity of the spectacles, under cover of which I cautiously and thoroughly surveyed the whole apartment, while seemingly intent only upon the conversation of my host.

"I paid especial attention to a large writing-table near which he sat, and upon which lay confusedly, some miscellaneous letters and other papers, with one or two musical instruments and a few books. Here, however, after a long and very deliberate scrutiny, I saw nothing to excite particular suspicion.

"At length my eyes, in going the circuit of the room, fell upon a trumpery filigree cardrack of pasteboard, that hung dangling by a dirty blue ribbon, from a little brass knob just beneath the middle of the mantel-piece. In this rack, which had three or four compartments; were five or six visiting cards and a solitary letter. This last was much soiled and crumpled. It was torn nearly in two, across the middle—as if a design, in the first instance, to tear it entirely up as worthless, had been altered or stayed in the second. It had a large black seal, bearing the D—— cipher *very* conspicuously, and was addressed, in a diminutive female hand, to D——, the minister, himself. It was thrust carelessly, and even, as it seemed, contemptuously, into one of the uppermost divisions of the rack.

"No sooner had I glanced at this letter than I concluded it to be that of which I was in search. To be sure, it was, to all appearance, radically different from the one of which the Prefect

had read us so minute a description. Here the seal was large and black, with the D—— cipher; there it was small and red, with the ducal arms of the S—— family. Here, the address, to the minister, was diminutive and feminine; there the superscription, to a certain royal personage, was markedly bold and decided; the size alone formed a point of correspondence. But, then, the *radicalness* of these differences, which was excessive; the dirt; the soiled and torn condition of the paper, so inconsistent with the *true* methodical habits of D——, and so suggestive of a design to delude the beholder into an idea of the worthlessness of the document;—these things, together with the hyper-obtrusive situation of this document, full in the view of every visitor, and thus exactly in accordance with the conclusions to which I had previously arrived; these things, I say, were strongly corroborative of suspicion, in one who came with the intention to suspect.

"I protracted my visit as long as possible, and, while I maintained a most animated discussion with the minister, upon a topic which I knew well had never failed to interest and excite him, I kept my attention really riveted upon the letter. In this examination, I committed to memory its external appearance and arrangement in the rack; and also fell, at length, upon a discovery which set at rest whatever trivial doubt I might have entertained. In scrutinizing the edges of the paper, I observed them to be more *chafed* than seemed necessary. They presented the *broken* appearance which is manifested when a stiff paper, having been once folded and pressed with a folder, is refolded in a reversed direction, in the same creases or edges which had formed the original fold. This discovery was sufficient. It was clear to me that the letter had been turned as a glove, inside out, redirected and resealed. I bade the minister good-morning, and took my departure at once, leaving a gold snuff-box upon the table.

"The next morning I called for the snuff-box, when we resumed, quite eagerly, the conversation of the preceding day. While thus engaged, however, a loud report, as if of a pistol, was heard immediately beneath the windows of the hotel, and was succeeded by a series of fearful screams, and the shoutings of a terrified mob. D—— rushed to a casement, threw it open, and looked out. In the meantime I stepped to the card-rack, took the letter, put it in my pocket, and replaced it by a *fac-simile*, (so far as regards externals) which I had carefully prepared at my lodgings —imitating the D—— cipher, very readily, by means of a seal formed of bread.

"The disturbance in the street had been occasioned by the frantic behavior of a man with a musket. He had fired it among a crowd of women and children. It proved, however, to have been without ball, and the fellow was suffered to go his way as a lunatic or a drunkard. When he had gone, D—— came from the window, whither I had followed him immediately upon securing the object in view. Soon afterward I bade him farewell. The pretended lunatic was a man in my own pay."

"But what purpose had you," I asked, "in replacing the letter by a *fac-simile?* Would it not have been better

at the first visit, to have seized it openly, and departed?"

"D——," replied Dupin, "is a desperate man, and a man of nerve. His hotel, too, is not without attendants devoted to his interests. Had I made the wild attempt you suggest, I might never have left the Ministerial presence alive. The good people of Paris might have heard of me no more. But I had an object apart from these considerations. You know my political prepossessions. In this matter, I act as a partisan of the lady concerned. For eighteen months the minister has had her in his power. She has now him in hers—since, being unaware that the letter is not in his possession, he will proceed with his exactions as if it was. Thus will he inevitably commit himself, at once, to his political destruction. His downfall, too, will not be more precipitate than awkward. It is all very well to talk about the *facilis descensus Averni;* but in all kinds of climbing, as Catalani said of singing, it is far more easy to get up than to come down. In the present instance I have no sympathy—at least no pity—for him who descends. He is that *monstrum horrendum,* an unprincipled man of genius. I confess, however, that I should like very well to know the precise character of his thoughts, when, being defied by her whom the Prefect terms 'a certain personage,' he is reduced to opening the letter which I left for him in the card rack."

"How? did you put any thing particular in it?"

"Why—it did not seem altogether right to leave the interior blank—that would have been insulting. D——, at Vienna once, did me an evil turn, which I told him, quite good-humoredly, that I should remember. So, as I knew he would feel some curiosity in regard to the identity of the person who had outwitted him, I thought it a pity not to give him a clew. He is well acquainted with my MS., and I just copied into the middle of the blank sheet the words—

'— —Un dessein si funeste,
S' il n' est digne d' Atree, est digne de Thyeste.'

They are to be found in Crebillon's 'Atree.' "

The Oblong Box

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Some years ago, I engaged passage from Charleston, S. C., to the city of New York, in the fine packet-ship "Independence," Captain Hardy. We were to sail on the fifteenth of the month (June), weather permitting; and on the fourteenth, I went on board to arrange some matters in my state-room.

I found that we were to have a great many passengers, including a more than usual number of ladies. On the list were several of my acquaintances; and among other names, I was rejoiced to see that of Mr. Cornelius Wyatt, a young artist, for whom I entertained feelings of warm friendship. He had

been with me a fellow-student at C—— University, where we were very much together. He had the ordinary temperament of genius, and was a compound of misanthropy, sensibility, and enthusiasm. To these qualities he united the warmest and truest heart which ever beat in a human bosom.

I observed that his name was carded upon *three* state-rooms: and, upon again referring to the list of passengers, I found that he had engaged passage for himself, wife, and two sisters—his own. The state-rooms were sufficiently roomy, and each had two berths, one above the other. These berths, to be sure, were so exceedingly narrow as to be insufficient for more than one person; still, I could not comprehend why there were *three* state-rooms for these four persons. I was, just at that epoch, in one of those moody frames of mind which make a man abnormally inquisitive about trifles: and I confess, with shame, that I busied myself in a variety of ill-bred and preposterous conjectures about this matter of the supernumerary state-room. It was no business of mine, to be sure; but with none the less pertinacity did I occupy myself in attempts to resolve the enigma. At last I reached a conclusion which wrought in me great wonder why I had not arrived at it before. "It is a servant, of course," I said; "what a fool I am, not sooner to have thought of so obvious a solution!" And then I again repaired to the list—but here I saw distinctly that *no* servant was to come with the party: although, in fact, it had been the original design to bring one—for the words "and servant" had been first written and then overscored. "Oh, extra baggage, to be sure," I now said to myself —"something he wishes not to be put in the hold—something to be kept under his own eye—ah, I have it—a painting or so—and this is what he has been bargaining about with Nicolino, the Italian Jew." This idea satisfied me, and I dismissed my curiosity for the nonce.

Wyatt's two sisters I knew very well, and most amiable and clever girls they were. His wife he had newly married, and I had never yet seen her. He had often talked about her in my presence, however, and in his usual style of enthusiasm. He described her as of surpassing beauty, wit, and accomplishment. I was, therefore, quite anxious to make her acquaintance.

On the day in which I visited the ship (the fourteenth), Wyatt and party were also to visit it—so the captain informed me—and I waited on board an hour longer than I had designed, in hope of being presented to the bride; but then an apology came. "Mrs. W. was a little indisposed, and would decline coming on board until to-morrow, at the hour of sailing."

The morrow having arrived, I was going from my hotel to the wharf, when Captain Hardy met me and said that, "owing to circumstances" (a stupid but convenient phrase), "he rather thought the 'Independence' would not sail for a day or two, and that when all was ready, he would send up and let me know." This I thought strange, for there was a stiff southerly breeze; but as "the circumstances" were not forthcoming, although I pumped for them with much perseverance, I had nothing to do but to return

home and digest my impatience at leisure.

I did not receive the expected message from the captain for nearly a week. It came at length, however, and I immediately went on board. The ship was crowded with passengers, and every thing was in the bustle attendant upon making sail. Wyatt's party arrived in about ten minutes after myself. There were the two sisters, the bride, and the artist—the latter in one of his customary fits of moody misanthropy. I was too well used to these, however, to pay them any special attention. He did not even introduce me to his wife—this courtesy devolving, per force, upon his sister Marian—a very sweet and intelligent girl, who, in a few hurried words, made us acquainted.

Mrs. Wyatt had been closely veiled; and when she raised her veil, in acknowledging my bow, I confess that I was very profoundly astonished. I should have been much more so, however, had not long experience advised me not to trust, with too implicit a reliance, the enthusiastic descriptions of my friend, the artist, when indulging in comments upon the loveliness of woman. When beauty was the theme, I well knew with what facility he soared into the regions of the purely ideal.

The truth is, I could not help regarding Mrs. Wyatt as a decidedly plain-looking woman. If not positively ugly, she was not, I think, very far from it. She was dressed, however, in exquisite taste—and then I had no doubt that she had captivated my friend's heart by the more enduring graces of the intellect and soul. She said very few words, and passed at once into her state-room with Mr. W.

My old inquisitiveness now returned. There was *no* servant—*that* was a settled point. I looked, therefore, for the extra baggage. After some delay, a cart arrived at the wharf, with an oblong pine box, which was every thing that seemed to be expected. Immediately upon its arrival we made sail, and in a short time were safely over the bar and standing out to sea.

The box in question was, as I say, oblong. It was about six feet in length by two and a half in breadth—I observed it attentively, and like to be precise. Now this shape was *peculiar;* and no sooner had I seen it, than I took credit to myself for the accuracy of my guessing. I had reached the conclusion, it will be remembered, that the extra baggage of my friend, the artist, would prove to be pictures, or at least a picture; for I knew he had been for several weeks in conference with Nicolino—and now here was a box, which, from its shape, *could* possibly contain nothing in the world but a copy of Leonardo's "Last Supper;" and a copy of this very "Last Supper," done by Rubini the younger, at Florence, I had known, for some time, to be in the possession of Nicolino. This point, therefore, I considered as sufficiently settled. I chuckled excessively when I thought of my acumen. It was the first time I had ever known Wyatt to keep from me any of his artistical secrets; but here he evidently intended to steal a march upon me, and smuggle a fine picture to New York, under my very nose; expecting me to know nothing of the

matter. I resolved to quiz him *well*, now and hereafter.

One thing, however, annoyed me not a little. The box did *not* go into the extra state-room. It was deposited in Wyatt's own; and there, too, it remained, occupying very nearly the whole of the floor—no doubt to the exceeding discomfort of the artist and his wife—this the more especially as the tar or paint with which it was lettered in sprawling capitals, emitted a strong, disagreeable, and, to *my* fancy, a peculiarly disgusting odor. On the lid were painted the words—"*Mrs. Adelaide Curtis, Albany, New York. Charge of Cornelius Wyatt, Esq. This side up. To be handled with care.*"

Now, I was aware that Mrs. Adelaide Curtis, of Albany, was the artist's wife's mother—but then I looked upon the whole address as a mystification, intended especially for myself. I made up my mind, of course, that the box and contents would never get farther north than the studio of my misanthropic friend, in Chambers Street, New York.

For the first three or four days we had fine weather, although the wind was dead ahead; having chopped round to the northward, immediately upon our losing sight of the coast. The passengers were, consequently, in high spirits and disposed to be social. I *must* except, however, Wyatt and his sisters, who behaved stiffly, and, I could not help thinking, uncourteously to the rest of the party. *Wyatt's* conduct I did not so much regard. He was gloomy, even beyond his usual habit—in fact he was *morose*—but in him I was prepared for eccentricity. For the sisters, however, I could make no excuse. They secluded themselves in their state-rooms during the greater part of the passage, and absolutely refused, although I repeatedly urged them, to hold communication with any person on board.

Mrs. Wyatt herself was far more agreeable. That is to say, she was *chatty;* and to be chatty is no slight recommendation at sea. She became *excessively* intimate with most of the ladies; and, to my profound astonishment, evinced no equivocal disposition to coquet with the men. She amused us all very much. I say "*amused*"—and scarcely know how to explain myself. The truth is, I soon found that Mrs. W. was far oftener laughed *at* than *with*. The gentlemen said little about her; but the ladies, in a little while, pronounced her "a good-hearted thing, rather indifferent-looking, totally uneducated, and decidedly vulgar." The great wonder was, how Wyatt had been entrapped into such a match. Wealth was the general solution—but this I knew to be no solution at all; for Wyatt had told me that she neither brought him a dollar nor had any expectations from any source whatever. "He had married," he said, "for love, and for love only; and his bride was far more than worthy of his love." When I thought of these expressions, on the part of my friend, I confess that I felt indescribably puzzled. Could it be possible that he was taking leave of his senses? What else could I think? *He*, so refined, so intellectual, so fastidious, with so exquisite a perception of the faulty, and so keen an appreciation of the beautiful! To be sure, the lady seemed especially fond of *him*—particularly so in his absence—when

she made herself ridiculous by frequent quotations of what had been said by her "beloved husband, Mr. Wyatt." The word "husband" seemed forever—to use one of her own delicate expressions—forever "on the tip of her tongue." In the meantime, it was observed by all on board, that he avoided *her* in the most pointed manner, and, for the most part, shut himself up alone in his state-room, where, in fact, he might have been said to live altogether, leaving his wife at full liberty to amuse herself as she thought best, in the public society of the main cabin.

My conclusion, from what I saw and heard, was, that the artist, by some unaccountable freak of fate, or perhaps in some fit of enthusiastic and fanciful passion, had been induced to unite himself with a person altogether beneath him, and that the natural result, entire and speedy disgust had ensued. I pitied him from the bottom of my heart—but could not, for that reason, quite forgive his incommunicativeness in the matter of the "Last Supper." For this I resolved to have my revenge.

One day he came upon deck, and, taking his arm as had been my wont, I sauntered with him backward and forward. His gloom, however (which I considered quite natural under the circumstances), seemed entirely unabated. He said little, and that moodily, and with evident effort. I ventured a jest or two, and he made a sickening attempt at a smile. Poor fellow!—as I thought of *his wife,* I wondered that he could have heart to put on even the semblance of mirth. At last I ventured a home thrust. I determined to commence a series of covert insinuations, or innuendoes, about the oblong box—just to let him perceive, gradually, that I was *not* altogether the butt, or victim, of his little bit of pleasant mystification. My first observation was by way of opening a masked battery. I said something about the "peculiar shape of *that* box;" and, as I spoke the words, I smiled knowingly, winked, and touched him gently with my forefinger in the ribs.

The manner in which Wyatt received this harmless pleasantry convinced me, at once, that he was mad. At first he stared at me as if he found it impossible to comprehend the witticism of my remark; but as its point seemed slowly to make its way into his brain, his eyes, in the same proportion, seemed protruding from their sockets. Then he grew very red—then hideously pale—then, as if highly amused with what I had insinuated, he began a loud and boisterous laugh, which, to my astonishment, he kept up, with gradually increasing vigor, for ten minutes or more. In conclusion, he fell flat and heavily upon the deck. When I ran to uplift him, to all appearance he was *dead.*

I called assistance, and, with much difficulty, we brought him to himself Upon reviving he spoke incoherently for some time. At length we bled him and put him to bed. The next morning he was quite recovered, so far as r garded his mere bodily health. Of h mind I say nothing, of course. I avoided him during the rest of the passage, by advice of the captain, who seemed to coincide with me altogether in my views of his insanity, but cautioned me to say nothing on this head to any person on board.

Several circumstances occurred immediately after this fit of Wyatt which contributed to heighten the curiosity with which I was already possessed. Among other things, this: I had been nervous—drank too much strong green tea, and slept ill at night—in fact, for two nights I could not be properly said to sleep at all. Now, my state-room opened into the main cabin, or dining-room, as did those of all the single men on board. Wyatt's three rooms were in the after-cabin, which was separated from the main one by a slight sliding door, never locked even at night. As we were almost constantly on a wind, and the breeze was not a little stiff, the ship heeled to leeward very considerably; and whenever her starboard side was to leeward, the sliding door between the cabins slid open, and so remained, nobody taking the trouble to get up and shut it. But my berth was in such a position, that when my own state-room door was open, as well as the sliding door in question, (and my own door was *always* open on account of the heat,) I could see into the after-cabin quite distinctly, and just at that portion of it, too, where were situated the state-rooms of Mr. Wyatt. Well, during two nights (*not* consecutive) while I lay awake, I clearly saw Mrs. W., about eleven o'clock upon each night, steal cautiously from the state-room of Mr. W., and enter the extra room, where she remained until daybreak, when she was called by her husband and went back. That they were virtually separated was clear. They had separate apartments—no doubt in contemplation of a more permanent divorce; and here, after all, I thought was the mystery of the extra state-room.

There was another circumstance, too, which interested me much. During the two wakeful nights in question, and immediately after the disappearance of Mrs. Wyatt into the extra state-room, I was attracted by certain singular, cautious, subdued noises in that of her husband. After listening to them for some time, with thoughtful attention, I at length succeeded perfectly in translating their import. They were sounds occasioned by the artist in prying open the oblong box, by means of a chisel and mallet—the latter being apparently muffled, or deadened, by some soft woollen or cotton substance in which its head was enveloped.

In this manner I fancied I could distinguish the precise moment when he fairly disengaged the lid—also, that I could determine when he removed it altogether, and when he deposited it upon the lower berth in his room; this latter point I knew, for example, by certain slight taps which the lid made in striking against the wooden edges of the berth, as he endeavored to lay it down *very* gently—there being no room for it on the floor. After this there was a dead stillness, and I heard nothing more, upon either occasion, until nearly daybreak; unless, perhaps, I may mention a low sobbing, or murmuring sound, so very much suppressed as to be nearly inaudible—if, indeed, the whole of this latter noise were not rather produced by my own imagination. I say it seemed to *resemble* sobbing or sighing—but, of course, it could not have been either. I rather think it was a ringing in my own ears. Mr. Wyatt, no doubt, according to cus-

tom, was merely giving the rein to one of his hobbies—indulging in one of his fits of artistic enthusiasm. He had opened his oblong box, in order to feast his eyes on the pictorial treasure within. There was nothing in this however, to make him *sob*. I repeat, therefore, that it must have been simply a freak of my own fancy, distempered by good Captain Hardy's green tea. Just before dawn, on each of the two nights of which I speak, I distinctly heard Mr. Wyatt replace the lid upon the oblong box, and force the nails into their old places by means of the muffled mallet. Having done this, he issued from his state-room, fully dressed, and proceeded to call Mrs. W. from hers.

We had been at sea seven days, and were now off Cape Hatteras, when there came a tremendously heavy blow from the southwest. We were, in a measure, prepared for it, however, as the weather had been holding out threats for some time. Every thing was made snug, alow and aloft; and as the wind steadily freshened, we lay to, at length, under spanker and foretopsail, both double-reefed.

In this trim we rode safely enough for forty-eight hours—the ship proving herself an excellent sea-boat in many respects, and shipping no water of any consequence. At the end of this period, however, the gale had freshened into a hurricane, and our after-sail split into ribbons, bringing us so much in the trough of the water that we shipped several prodigious seas, one immediately after the other. By this accident we lost three men overboard with the caboose, and nearly the whole of the larboard bulwarks. Scarcely had we recovered our senses, before the foretopsail went into shreds, when we got up a storm stay-sail, and with this did pretty well for some hours, the ship heading the sea much more steadily than before.

The gale still held on, however, and we saw no signs of its abating. The rigging was found to be ill-fitted, and greatly strained; and on the third day of the blow, about five in the afternoon, our mizzen-mast, in a heavy lurch to windward, went by the board. For an hour or more, we tried in vain to get rid of it, on account of the prodigious rolling of the ship; and, before we had succeeded, the carpenter came aft and announced four feet of water in the hold. To add to our dilemma, we found the pumps choked and nearly useless.

All was now confusion and despair—but an effort was made to lighten the ship by throwing overboard as much of her cargo as could be reached, and by cutting away the two masts that remained. This we at last accomplished—but we were still unable to do any thing at the pumps; and, in the meantime, the leak gained on us very fast.

At sundown, the gale had sensibly diminished in violence, and, as the sea went down with it, we still entertained faint hopes of saving ourselves in the boats. At eight P. M., the clouds broke away to windward, and we had the advantage of a full moon—a piece of good fortune which served wonderfully to cheer our drooping spirits.

After incredible labor we succeeded, at length, in getting the long-boat over the side without material accident, and into this we crowded the whole of the

crew and most of the passengers. This party made off immediately, and, after undergoing much suffering, finally arrived, in safety, at Ocracoke Inlet, on the third day after the wreck.

Fourteen passengers, with the captain, remained on board, resolving to trust their fortunes to the jolly-boat at the stern. We lowered it without difficulty, although it was only by a miracle that we prevented it from swamping as it touched the water. It contained, when afloat, the captain and his wife, Mr. Wyatt and party, a Mexican officer, wife, four children, and myself, with a negro valet.

We had no room, of course, for any thing except a few positively necessary instruments, some provisions, and the clothes upon our backs. No one had thought of even attempting to save any thing more. What must have been the astonishment of all, then, when having proceeded a few fathoms from the ship, Mr. Wyatt stood up in the stern-sheets, and coolly demanded of Captain Hardy that the boat should be put back for the purpose of taking in his oblong box!

"Sit down, Mr. Wyatt," replied the captain, somewhat sternly, "you will capsize us if you do not sit quite still. Our gunwhale is almost in the water now."

"The box!" vociferated Mr. Wyatt, still standing—"the box, I say! Captain Hardy, you cannot, you *will* not refuse me. Its weight will be but a trifle—it is nothing—mere nothing. By the mother who bore you—for the love of Heaven—by your hope of salvation, I *implore* you to put back for the box!"

The captain, for a moment, seemed touched by the earnest appeal of the artist, but he regained his stern composure, and merely said:

"Mr. Wyatt, you are *mad*. I cannot listen to you. Sit down, I say, or you will swamp the boat. Stay—hold him—seize him!—he is about to spring overboard! There—I knew it—he is over!"

As the captain said this, Mr. Wyatt, in fact, sprang from the boat, and, as we were yet in the lee of the wreck, succeeded, by almost superhuman exertion, in getting hold of a rope which hung from the fore-chains. In another moment he was on board, and rushing frantically down into the cabin.

In the meantime, we had been swept astern of the ship, and being quite out of her lee, were at the mercy of the tremendous sea which was still running. We made a determined effort to put back, but our little boat was like a feather in the breath of the tempest. We saw at a glance that the doom of the unfortunate artist was sealed.

As our distance from the wreck rapidly increased, the madman (for as such only could we regard him) was seen to emerge from the companion-way, up which by dint of strength that appeared gigantic, he dragged, bodily, the oblong box. While we gazed in the extremity of astonishment, he passed, rapidly, several turns of a three-inch rope, first around the box and then around his body. In another instant both body and box were in the sea—disappearing suddenly, at once and forever.

We lingered awhile sadly upon our oars, with our eyes riveted upon the spot. At length we pulled away. The silence remained unbroken for an hour. Finally, I hazarded a remark.

"Did you observe, captain, how suddenly they sank? Was not that an exceedingly singular thing? I confess that I entertained some feeble hope of his final deliverance, when I saw him lash himself to the box, and commit himself to the sea."

"They sank as a matter of course," replied the captain, "and that like a shot. They will soon rise again, however—*but not till the salt melts.*"

"The salt!" I ejaculated.

"Hush!" said the captain, pointing to the wife and sisters of the deceased. "We must talk of these things at some more appropriate time."

We suffered much, and made a narrow escape; but fortune befriended *us*, as well as our mates in the long-boat. We landed, in fine, more dead than alive, after four days of intense distress, upon the beach opposite Roanoke Island. We remained here a week, were not ill-treated to the wreckers, and at length obtained a passage to New York.

About a month after the loss of the "Independence," I happened to meet Captain Hardy in Broadway. Our conversation turned, naturally, upon the disaster, and especially upon the sad fate of poor Wyatt. I thus learned the following particulars.

The artist had engaged passage for himself, wife, two sisters and a servant. His wife was, indeed, as she had been represented, a most lovely, and most accomplished woman. On the morning of the fourteenth of June (the day in which I first visited the ship), the lady suddenly sickened and died. The young husband was frantic with grief—but circumstances imperatively forbade the deferring his voyage to New York. It was necessary to take to her mother the corpse of his adored wife, and, on the other hand, the universal prejudice which would prevent his doing so openly was well known. Nine-tenths of the passengers would have abandoned the ship rather than take passage with a dead body.

In this dilemma, Captain Hardy arranged that the corpse, being first partially embalmed, and packed, with a large quantity of salt, in a box of suitable dimensions, should be conveyed on board as merchandise. Nothing was to be said of the lady's decease; and, as it was well understood that Mr. Wyatt had engaged passage for his wife, it became necessary that some person should personate her during the voyage. This the deceased's lady's-maid was easily prevailed on to do. The extra state-room, originally engaged for this girl, during her mistress' life, was now merely retained. In this state-room the pseudo-wife, slept, of course, every night. In the daytime she performed, to the best of her ability, the part of her mistress—whose person, it had been carefully ascertained, was unknown to any of the passengers on board.

My own mistake arose, naturally enough, through too careless, too inquisitive, and too impulsive a temperament. But of late, it is a rare thing that I sleep soundly at night. There is a countenance which haunts me, turn as I will. There is an hysterical laugh which will forever ring within my ears.

"Thou Art the Man"

(First published in *Godey's Lady's Book,* November, 1844)

I WILL now play the Œdipus to the Rattleborough enigma. I will expound to you—as I alone can—the secret of the enginery that effected the Rattleborough miracle—the one, the true, the admitted, the undisputed, the indisputable miracle, which put a definite end to infidelity among the Rattleburghers and converted to the orthodox of the grandames all the carnal-minded who had ventured to be sceptical before.

This event—which I should be sorry to discuss in a tone of unsuitable levity—occurred in the summer of 18—. Mr. Barnabas Shuttleworthy—one of the wealthiest and most respectable citizens of the borough—had been missing for several days under circumstances which gave rise to suspicion of foul play. Mr. Shuttleworthy had set out from Rattleborough very early one Saturday morning, on horseback, with the avowed intention of proceeding to the city of ——, about fifteen miles distant, and of returning the night of the same day. Two hours after his departure, however, his horse returned without him, and without the saddle-bags which had been strapped on his back at starting. The animal was wounded, too, and covered with mud. These circumstances naturally gave rise to much alarm among the friends of the missing man; and when it was found, on Sunday morning, that he had not yet made his appearance, the whole borough arose *en masse* to go and look for his body.

The foremost and most energetic in instituting this search was the bosom friend of Mr. Shuttleworthy—a Mr. Charles Goodfellow, or, as he was universally called, "Charley Goodfellow," or "Old Charley Goodfellow." Now, whether it is a marvellous coincidence, or whether it is that the name itself has an imperceptible effect upon the character, I have never yet been able to ascertain; but the fact is unquestionable, that there never yet was any person named Charles who was not an open, manly, honest, good-natured, and frank-hearted fellow, with a rich, clear voice, that did you good to hear it, and an eye that looked you always straight in the face, as much as to say: "I have a clear conscience myself, am afraid of no man, and am altogether above doing a mean action." And thus all the hearty, careless, "walking gentlemen" of the stage are very certain to be called Charles.

Now, "Old Charley Goodfellow," although he had been in Rattleborough not longer than six months or thereabouts, and although nobody knew any thing about him before he came to settle in the neighborhood, had experienced no difficulty in the world in making the acquaintance of all the respectable people in the borough. Not a man of them but would have taken his bare word for a thousand at any moment; and as for the women, there is no saying what they would not have done to oblige him. And all this came of his having been christened Charles, and of his possessing, in consequence, that ingenuous face which is proverbially

the very "best letter of recommendation."

I have already said that Mr. Shuttleworthy was one of the most respectable and, undoubtedly, he was the most wealthy man in Rattleborough, while "Old Charley Goodfellow" was upon as intimate terms with him as if he had been his own brother. The two old gentlemen were next-door neighbors, and, although Mr. Shuttleworthy seldom, if ever, visited "Old Charley," and never was known to take a meal in his house, still this did not prevent the two friends from being exceedingly intimate, as I have just observed; for "Old Charley" never let a day pass without stepping in three or four times to see how his neighbor came on, and very often he would stay to breakfast or tea, and almost always to dinner; and then the amount of wine that was made way with by the two cronies at a sitting, it would really be a difficult thing to ascertain. "Old Charley's" favorite beverage was *Chateau Margaux,* and it appeared to do Mr. Shuttleworthy's heart good to see the old fellow swallow it, as he did, quart after quart; so that, one day, when the wine was *in* and the wit, as a natural consequence, somewhat *out,* he said to his crony, as he slapped him upon the back; "I tell you what it is, 'Old Charley,' you are, by all odds, the heartiest old fellow I ever came across in all my born days; and, since you love to guzzle the wine at that fashion, I'll be darned if I don't have to make thee a present of a big box of the Chateau Margaux. Od rot me,"—(Mr. Shuttleworthy had a sad habit of swearing, although he seldom went beyond "Od rot me," or "By gosh," or "By the jolly golly,")—"Od rot me," says he, "if I don't send an order to town this very afternoon for a double box of the best that can be got, and I'll make ye a present of it, I will!—ye needn't say a word now—I *will,* I tell ye, and there's an end of it; so look out for it—it will come to hand some of these fine days, precisely when ye are looking for it the least!" I mention this little bit of liberality on the part of Mr. Shuttleworthy, just by way of showing you how *very* intimate an understanding existed between the two friends.

Well, on the Sunday morning in question, when it came to be fairly understood that Mr. Shuttleworthy had met with foul play, I never saw any one so profoundly affected as "Old Charley Goodfellow." When he first heard that the horse had come home without his master, and without his master's saddle-bags, and all bloody from a pistol-shot, that had gone clean through and through the poor animal's chest without quite killing him,—when he heard all this, he turned as pale as if the missing man had been his own dear brother or father, and shivered and shook all over as if he had had a fit of the ague.

At first he was too much overpowered with grief to be able to do any thing at all, or to decide upon any plan of action; so that for a long time he endeavored to dissuade Mr. Shuttleworthy's other friends from making a stir about the matter, thinking it best to wait awhile—say for a week or two, or a month, or two—to see if something wouldn't turn up, or if Mr. Shuttleworthy wouldn't come in the natural way, and explain his reasons for sending

his horse on before. I dare say you have often observed this disposition to temporize, or to procrastinate, in people who are laboring under any very poignant sorrow. Their powers of mind seem to be rendered torpid, so that they have a horror of any thing like action, and like nothing in the world so well as to lie quietly in bed and "nurse their grief," as the old ladies express it—that is to say, ruminate over the trouble.

The people of Rattleborough had, indeed, so high an opinion of the wisdom and discretion of "Old Charley," that the greater part of them felt disposed to agree with him, and not make a stir in the business "until something should turn up," as the honest old gentleman worded it; and I believe that, after all, this would have been the general determination, but for the very suspicious interference of Mr. Shuttleworthy's nephew, a young man of very dissipated habits, and otherwise of rather bad character. This nephew, whose name was Pennifeather, would listen to nothing like reason in the matter of "lying quiet," but insisted upon making immediate search for the "corpse of the murdered man." This was the expression he employed; and Mr. Goodfellow acutely remarked at the time, that it was "a *singular* expression, to say no more." This remark of "Old Charley's," too, had great effect upon the crowd; and one of the party was heard to ask, very impressively, "how it happened that young Mr. Pennifeather was so intimately cognizant of all the circumstances connected with his wealthy uncle's disappearance, as to feel authorized to assert, distinctly and unequivocally, that his uncle *was* 'a murdered man.'" Hereupon some little squibbling and bickering occurred among various members of the crowd, and especially between "Old Charley" and Mr. Pennifeather—although this latter occurrence was, indeed, by no means a novelty, for little good-will had subsisted between the parties for the last three or four months; and matters had even gone so far that Mr. Pennifeather had actually knocked down his uncle's friend for some alleged excess of liberty that the latter had taken in the uncle's house, of which the nephew was an inmate. Upon this occasion "Old Charley" is said to have behaved with exemplary moderation and Christian charity. He arose from the blow, adjusted his clothes, and made no attempt at retaliation at all—merely muttered a few words about "taking summary vengeance at the first convenient opportunity,"—a natural and very justifiable ebullition of anger, which meant nothing, however, and, beyond doubt, was no sooner given vent to than forgotten.

However these matters may be (which have no reference to the point now at issue), it is quite certain that the people of Rattleborough, principally through the persuasion of Mr. Pennifeather, came at length to the determination of dispersion over the adjacent country in search of the missing Mr. Shuttleworthy. I say they came to this determination in the first instance. After it had been fully resolved that a search should be made, it was considered almost a matter of course that the seekers should disperse—that is to say, distribute themselves in parties—for the more thorough examination of the region round about.

I forgot, however, by what ingenious train of reasoning it was that "Old Charley" finally convinced the assembly that this was the most injudicious plan that could be pursued. Convince them, however, he did—all except Mr. Pennifeather; and, in the end, it was arranged that a search should be instituted, carefully and very thoroughly, by the burghers *en masse*, "Old Charley" himself leading the way.

As for the matter of that, there could have been no better pioneer than "Old Charley," whom everybody knew to have the eye of a lynx; but, although he led them into all manner of out-of-the-way holes and corners, by routes that nobody had ever suspected of existing in the neighborhood, and although the search was incessantly kept up day and night for nearly a week, still no trace of Mr. Shuttleworthy could be discovered. When I say no trace, however, I must not be understood to speak literally; for trace, to some extent, there certainly was. The poor gentleman had been tracked, by his horse's shoes (which were peculiar), to a spot about three miles to the east of the borough, on the main road leading to the city. Here the track made off into a by-path through a piece of woodland —the path coming out again into the main road, and cutting off about half a mile of the regular distance. Following the shoe-marks down this lane, the party came at length to a pool of stagnant water, half hidden by the brambles, to the right of the lane, and opposite this pool all vestige of the track was lost sight of. It appeared, however, that a struggle of some nature had here taken place, and it seemed as if some large and heavy body, much larger and heavier than a man, had been drawn from the by-path to the pool. This latter was carefully dragged twice, but nothing was found; and the party was upon the point of going away, in despair of coming to any result, when Providence suggested to Mr. Goodfellow the expediency of draining the water off altogether. This project was received with cheers, and many high compliments to "Old Charley" upon his sagacity and consideration. As many of the burghers had brought spades with them, supposing that they might possibly be called upon to disinter a corpse, the drain was easily and speedily effected; and no sooner was the bottom visible, than right in the middle of the mud that remained was discovered a black silk velvet waistcoat, which nearly every one present immediately recognized as the property of Mr. Pennifeather. This waistcoat was much torn and stained with blood, and there were several persons among the party who had a distinct remembrance of its having been worn by its owner on the very morning of Mr. Shuttleworthy's departure for the city; while there were others, again, ready to testify upon oath, if required, that Mr. P. did *not* wear the garment in question at any period during the *remainder* of that memorable day; nor could any one be found to say that he had seen it upon Mr. P.'s person at any period at all subsequent to Mr. Shuttleworthy's disappearance.

Matters now wore a very serious aspect for Mr. Pennifeather, and it was observed, as an indubitable confirmation of the suspicions which were excited against him, that he grew exceedingly pale, and when asked what he

had to say for himself, was utterly incapable of saying a word. Hereupon, the few friends his riotous mode of living had left him, deserted him at once to a man, and were even more clamorous than his ancient and avowed enemies for his instantaneous arrest. But, on the other hand, the magnanimity of Mr. Goodfellow shone forth with only the more brilliant lustre through contrast. He made a warm and intensely eloquent defence of Mr. Pennifeather, in which he alluded more than once to his own sincere forgiveness of that wild young gentleman—"the heir of the worthy Mr. Shuttleworthy,"—for the insult which he (the young gentleman) had, no doubt in the heat of passion, thought proper to put upon him (Mr. Goodfellow). "He forgave him for it," he said, "from the very bottom of his heart; and for himself (Mr. Goodfellow), so far from pushing the suspicious circumstances to extremity, which he was sorry to say, really *had* arisen against Mr. Pennifeather, he (Mr. Goodfellow) would make every exertion in his power, would employ all the little eloquence in his possession to—to—to—soften down, as much as he could conscientiously do so, the worst features of this really exceedingly perplexing piece of business."

Mr. Goodfellow went on for some half hour longer in this strain, very much to the credit both of his head and of his heart; but your warm-hearted people are seldom apposite in their observations—they run into all sorts of blunders, *contre-temps* and *mal apropos-isms*, in the hot-headedness of their zeal to serve a friend—thus, often with the kindest intentions in the world, doing infinitely more to prejudice his cause than to advance it.

So, in the present instance, it turned out with all the eloquence of "Old Charley"; for, although he labored earnestly in behalf of the suspected, yet it so happened, somehow or other, that every syllable he uttered of which the direct but unwitting tendency was not to exalt the speaker in the good opinion of his audience, had the effect of deepening the suspicion already attached to the individual whose cause he pled, and of arousing against him the fury of the mob.

One of the most unaccountable errors committed by the orator was his allusion to the suspected as "the heir of the worthy old gentleman Mr. Shuttleworthy." The people had really never thought of this before. They had only remembered certain threats of disinheritance uttered a year or two previously by the uncle (who had no living relative except the nephew), and they had, therefore, always looked upon this disinheritance as a matter that was settled—so single-minded a race of beings were the Rattleburghers; but the remark of "Old Charley" brought them at once to a consideration of this point, and thus gave them to see the possibility of the threats having been nothing *more* than a threat. And straightway hereupon, arose the natural question of *cui bono?*—a question that tended even more than the waist coat to fasten the terrible crime upon the young man. And here, lest I may be misunderstood, permit me to digress for one moment merely to observe that the exceedingly brief and simple Latin phrase which I have employed, is invariably mistrans-

lated and misconceived. *"Cui bono?"* in all the crack novels and elsewhere,—in those of Mrs. Gore, for example, (the author of "Cecil,") a lady who quotes all tongues from the Chaldæan to Chickasaw, and is helped to her learning, "as needed," upon a systematic plan, by Mr. Beckford,—in *all* the crack novels, I say, from those of Bulwer and Dickens to those of Turnapenny and Ainsworth, the two little Latin words *cui bono* are rendered "to what purpose?" or, (as if *quo bono,*) "to what good?" Their true meaning, nevertheless, is "for whose advantage." *Cui,* to whom; *bono,* is it for a benefit? It is a purely legal phrase, and applicable precisely in cases such as we have now under consideration, where the probability of the doer of a deed hinges upon the probability of the benefit accruing to this individual or to that from the deed's accomplishment. Now in the present instance, the question *cui bono?* very pointedly implicated Mr. Pennifeather. His uncle had threatened him, after making a will in his favor, with disinheritance. But the threat had not been actually kept; the original will, it appeared, had been altered. *Had* it been altered, the only supposable motive for murder on the part of the suspected would have been the ordinary one of revenge; and even this would have been counteracted by the hope of reinstation into the good graces of the uncle. But the will being unaltered, while the threat to alter remained suspended over the nephew's head, there appears at once the very strongest possible inducement for the atrocity; and so concluded, very sagaciously, the worthy citizens of the borough of Rattle.

Mr. Pennifeather was, accordingly, arrested upon the spot, and the crowd, after some further search, proceeded homeward, having him in custody. On the route, however, another circumstance occurred tending to confirm the suspicion entertained. Mr. Goodfellow, whose zeal led him to be always a little in advance of the party, was seen suddenly to run forward a few paces, stoop, and then apparently to pick up some small object from the grass. Having quickly examined it, he was observed, too, to make a sort of half attempt at concealing it in his coat pocket; but this action was noticed, as I say, and consequently prevented, when the object picked up was found to be a Spanish knife which a dozen persons at once recognized as belonging to Mr. Pennifeather. Moreover, his initials were engraved upon the handle. The blade of this knife was open and bloody.

No doubt now remained of the guilt of the nephew, and immediately upon reaching Rattleborough he was taken before a magistrate for examination.

Here matters again took a most unfavorable turn. The prisoner, being questioned as to his whereabouts on the morning of Mr. Shuttleworthy's disappearance, had absolutely the audacity to acknowledge that on that very morning he had been out with his rifle deer-stalking, in the immediate neighborhood of the pool where the blood-stained waistcoat had been discovered through the sagacity of Mr. Goodfellow.

This latter now came forward, and with tears in his eyes, asked permission

to be examined. He said that a stern sense of the duty he owed his Maker, not less than his fellow-men, would permit him no longer to remain silent. Hitherto, the sincerest affection for the young man (notwithstanding the latter's ill-treatment of himself, Mr. Goodfellow) had induced him to make every hypothesis which imagination could suggest, by way of endeavoring to account for what appeared suspicious in the circumstances that told so seriously against Mr. Pennifeather; but these circumstances were now altogether *too* convincing—*too* damning; he would hesitate no longer—he would tell all he knew, although his heart (Mr. Goodfellow's) should absolutely burst asunder in the effort. He then went on to state that, on the afternoon of the day previous to Mr. Shuttleworthy's departure for the city, that worthy old gentleman had mentioned to his nephew, in *his* hearing (Mr. Goodfellow's), that his object in going to town on the morrow was to make a deposit of an unusually large sum of money in the "Farmers and Merchants' Bank," and that, then and there, the said Mr. Shuttleworthy had distinctly avowed to the said nephew his irrevocable determination of rescinding the will originally made, and of cutting him off with a shilling. He (the witness) now solemnly called upon the accused to state whether what he (the witness) had just stated was or was not the truth in every substantial particular. Much to the astonishment of every one present, Mr. Pennifeather frankly admitted that *it was*.

The magistrate now considered it his duty to send a couple of constables to search the chamber of the accused in the house of his uncle. From this search they almost immediately returned with the well-known steel-bound, russet leather pocket-book which the old gentleman had been in the habit of carrying for years. Its valuable contents, however, had been abstracted, and the magistrate in vain endeavored to extort from the prisoner the use which had been made of them, or the place of their concealment. Indeed, he obstinately denied all knowledge of the matter. The constables, also, discovered, between the bed and sacking of the unhappy man, a shirt and neck-handkerchief both marked with the initials of his name, and both hideously besmeared with the blood of the victim.

At this juncture, it was announced that the horse of the murdered man had just expired in the stable from the effects of the wound he had received, and it was proposed by Mr. Goodfellow that a *post-mortem* examination of the beast should be immediately made, with the view, if possible, of discovering the ball. This was accordingly done; and, as if to demonstrate beyond a question the guilt of the accused, Mr. Goodfellow, after considerable searching in the cavity of the chest, was enabled to detect and to pull forth a bullet of very extraordinary size, which, upon trial, was found to be exactly adapted to the bore of Mr. Pennifeather's rifle, while it was far too large for that of any other person in the borough or its vicinity. To render the matter even surer yet, however, this bullet was discovered to have a flaw or seam at right angles to the usual suture, and upon examination, this seam corresponded precisely with

an accidental ridge or elevation in a pair of moulds acknowledged by the accused himself to be his own property. Upon finding of this bullet, the examining magistrate refused to listen to any further testimony, and immediately committed the prisoner for trial—declining resolutely to take any bail in the case, although against this severity Mr. Goodfellow very warmly remonstrated, and offered to become surety in whatever amount might be required. This generosity on the part of "Old Charley" was only in accordance with the whole tenor of his amiable and chivalrous conduct during the entire period of his sojourn in the borough of Rattle. In the present instance the worthy man was so entirely carried away by the excessive warmth of his sympathy, that he seemed to have quite forgotten, when he offered to go bail for his young friend, that he himself (Mr. Goodfellow) did not possess a single dollar's worth of property upon the face of the earth.

The result of the committal may be readily foreseen. Mr. Pennifeather, amid the loud execrations of all Rattleborough, was brought to trial at the next criminal sessions, when the chain of circumstantial evidence (strengthened as it was by some additional damning facts, which Mr. Goodfellow's sensitive conscientiousness forbade him to withhold from the court) was considered so unbroken and so thoroughly conclusive, that the jury, without leaving their seats, returned an immediate verdict of *"Guilty of murder in the first degree."* Soon afterward the unhappy wretch received sentence of death, and was remanded to the county jail to await the inexorable vengeance of the law.

In the meantime, the noble behavior of "Old Charley Goodfellow" had doubly endeared him to the honest citizens of the borough. He became ten times a greater favorite than ever; and, as a natural result of the hospitality with which he was treated, he relaxed, as it were, perforce, the extremely parsimonious habits which his poverty had hitherto impelled him to observe, and very frequently had little *reunions* at his own house, when wit and jollity reigned supreme—dampened a little, *of course*, by the occasional remembrance of the untoward and melancholy fate which impended over the nephew of the late lamented bosom friend of the generous host.

One fine day, this magnanimous old gentleman was agreeably surprised at the receipt of the following letter.

"Charles Goodfellow, Esquire:

"Dear Sir—In conformity with an order transmitted to our firm about two months since, by our esteemed correspondent, Mr. Barnabas Shuttleworthy, we have the honor of forwarding this morning, to your address, a double box of Chateau-Margaux, of the antelope brand, violet seal. Box numbered and marked as per margin.

"We remain, sir,

"Your most ob'nt ser'ts,

"Hoggs, Frogs, Bogs, & Co.

"City of ——, June 21, 18—.

"P. S.—*The box will reach you by wagon, on the day after your receipt of this letter. Our respects to Mr. Shuttleworthy.*

"H., F., B.. & Co."

The fact is, that Mr. Goodfellow had, since the death of Mr. Shuttleworthy, given over all expectation of ever receiving the promised Chateau-Margaux; and he, therefore, looked upon it *now* as a sort of especial dispensation of Providence in his behalf. He was highly delighted, of course, and in the exuberance of his joy invited a large party of friends to a *petit souper* on the morrow, for the purpose of broaching the good old Mr. Shuttleworthy's present. Not that he *said* any thing about "the good old Mr. Shuttleworthy" when he issued the invitations. The fact is, he thought much and concluded to say nothing at all. He did *not* mention to any one—if I remember aright—that he had received *a present* of Chateau-Margaux. He merely asked his friends to come and help him drink some of a remarkable fine quality and rich flavor that he had ordered up from the city a couple of months ago, and of which he would be in the receipt upon the morrow. I have often puzzled myself to imagine *why* it was that "Old Charley" came to the conclusion to say nothing about having received the wine from his old friend, but I could never precisely understand his reason for the silence, although he had *some* excellent and very magnanimous reason, no doubt.

The morrow at length arrived, and with it a very large and highly respectable company at Mr. Goodfellow's house. Indeed, half the borough was there,—I myself among the number,—but, much to the vexation of the host, the Chateau-Margaux did not arrive until a late hour, and when the sumptuous supper supplied by "Old Charley" had been done very ample justice by the guests. It came at length, however,—a monstrously big box of it there was, too—and as the whole party were in excessively good humor, it was decided, *nem. con.*, that it should be lifted upon the table and its contents disembowelled forthwith.

No sooner said than done. I lent a helping hand; and, in a trice we had the box upon the table, in the midst of all the bottles and glasses, not a few of which were demolished in the scuffle. "Old Charley," who was pretty much intoxicated, and excessively red in the face, now took a seat, with an air of mock dignity, at the head of the board, and thumped furiously upon it with a decanter, calling upon the company to keep order "during the ceremony of disinterring the treasure."

After some vociferation, quiet was at length fully restored, and, as very often happens in similar cases, a profound and remarkable silence ensued. Being then requested to force open the lid, I complied, of course, "with an infinite deal of pleasure." I inserted a chisel, and giving it a few slight taps with a hammer, the top of the box flew suddenly off, and at the same instant, there sprang up into a sitting position, directly facing the host, the bruised, bloody, and nearly putrid corpse of the murdered Mr. Shuttleworthy himself. It gazed for a few seconds, fixedly and sorrowfully, with its decaying and lack-lustre eyes, full into the countenance of Mr. Goodfellow; uttered slowly, but clearly and impressively, the words—"Thou art the man!" and then, falling over the side of the chest as if thoroughly satisfied, stretched out its limbs quiveringly upon the table.

The scene that ensued is altogether

beyond description. The rush for the doors and windows was terrific, and many of the most robust men in the room fainted outright through sheer horror. But after the first wild, shrieking burst of affright, all eyes were directed to Mr. Goodfellow. If I live a thousand years, I can never forget the more than mortal agony which was depicted in that ghastly face of his, so lately rubicund with triumph and wine. For several minutes he sat rigidly as a statue of marble; his eyes seeming, in the intense vacancy of their gaze, to be turned inward and absorbed in the contemplation of his own miserable, murderous soul. At length their expression appeared to flash suddenly out into the external world, when, with a quick leap, he sprang from his chair, and falling heavily with his head and shoulders upon the table, and in contact with the corpse, poured out rapidly and vehemently a detailed confession of the hideous crime for which Mr. Pennifeather was then imprisoned and doomed to die.

What he recounted was in substance this:—He followed his victim to the vicinity of the pool; there shot his horse with a pistol; despatched its rider with the butt end; possessed himself of the pocket-book; and, supposing the horse dead, dragged it with great labor to the brambles by the pond. Upon his own beast he slung the corpse of Mr. Shuttleworthy, and thus bore it to a secure place of concealment a long distance off through the woods.

The waistcoat, the knife, the pocket-book, and bullet, had been placed by himself where found, with the view of avenging himself upon Mr. Pennifeather. He had also contrived the discovery of the stained handkerchief and shirt.

Toward the end of the blood-chilling recital, the words of the guilty wretch faltered and grew hollow. When the record was finally exhausted, he arose, staggered backward from the table, and fell—*dead*.

The means by which this happily-timed confession was extorted, although efficient, were simple indeed. Mr. Goodfellow's excess of frankness had disgusted me, and excited my suspicions from the first. I was present when Mr. Pennifeather had struck him, and the fiendish expression which then arose upon his countenance, although momentary, assured me that his threat of vengeance would, if possible, be rigidly fulfilled. I was thus prepared to view the *manœuvring* of "Old Charley" in a very different light from that in which it was regarded by the good citizens of Rattleborough. I saw at once that all the criminating discoveries arose, either directly or indirectly, from himself. But the fact which clearly opened my eyes to the true state of the case, was the affair of the bullet, *found* by Mr. G. in the carcass of the horse. *I* had not forgotten, although the Rattleburghers *had*, that there was a hole where the ball had entered the horse, and another where it *went out*. If it were found in the animal then, after having made its exit, I saw clearly that it must have been deposited by the person who found it. The bloody shirt and handkerchief confirmed the idea suggested by the bullet; for the blood on examination proved to be capital claret, and no more. When I came to think of these things, and

also of the late increase of liberality and expenditure on the part of Mr. Goodfellow, I entertained a suspicion which was none the less strong because I kept it altogether to myself.

In the meantime, I instituted a rigorous private search for the corpse of Mr. Shuttleworthy, and, for good reasons, searched in quarters as divergent as possible from those to which Mr. Goodfellow conducted his party. The result was that, after some days, I came across an old dry well, the mouth of which was nearly hidden by brambles; and here, at the bottom, I discovered what I sought.

Now it so happened that I had overheard the colloquy between the two cronies, when Mr. Goodfellow had contrived to cajole his host into the promise of a box of Chateau-Margaux. Upon this hint I acted. I procured a stiff piece of whalebone, thrust it down the throat of the corpse, and deposited the latter in an old wine box—taking care so to double the body up as to double the whalebone with it. In this manner I had to press forcibly upon the lid to keep it down while I secured it with nails; and I anticipated, of course, that as soon as these latter were removed, the top would fly *off* and the body *up*.

Having thus arranged the box, I marked, numbered, and addressed it as already told; and then writing a letter in the name of the wine-merchants with whom Mr. Shuttleworthy dealt, I gave instructions to my servant to wheel the box to Mr. Goodfellow's door, in a barrow, at a given signal from myself. For the words which I intended the corpse to speak, I confidently depended upon my ventriloquial abilities; for their effect, I counted upon the conscience of the murderous wretch.

I believe there is nothing more to be explained. Mr. Pennifeather was released upon the spot, inherited the fortune of his uncle, profited by the lessons of experience, turned over a new leaf, and led happily ever afterward a new life.

The Pit and the Pendulum

(First published in *The Gift*, 1843)

Impia tortorum longas hic turba furores
Sanguinis innocui, non satiata, aluit.
Sospite nunc patria, fracto nunc funeris antro,
Mors ubi dira fuit vita salusque patent.

(*Quatrain composed for the gates of a market to be erected upon the site of the Jacobin Club House at Paris.*)

I WAS sick—sick unto death with that long agony; and when they at length unbound me, and I was permitted to sit, I felt that my senses were leaving me. The sentence—the dread sentence of death—was the last of distinct accentuation which reached my ears. After that, the sound of the inquisitorial voices seemed merged in one dreamy indeterminate hum. It conveyed to my soul the idea of *revolution*—perhaps from its association in fancy with the burr of a mill-wheel. This only for

a brief period, for presently I heard no more. Yet, for a while, I saw—but with how terrible an exaggeration! I saw the lips of the black-robed judges. They appeared to me white—whiter than the sheet upon which I trace these words—and thin even to grotesqueness; thin with the intensity of their expression of firmness—of immovable resolution—of stern contempt of human torture. I saw that the decrees of what to me was Fate were still issuing from those lips. I saw them writhe with a deadly locution. I saw them fashion the syllables of my name; and I shuddered because no sound succeeded. I saw, too, for a few moments of delirious horror, the soft and nearly imperceptible waving of the sable draperies which enwrapped the walls of the apartment. And then my vision fell upon the seven tall candles upon the table. At first they wore the aspect of charity, and seemed white slender angels who would save me; but then, all at once, there came a most deadly nausea over my spirit, and I felt every fibre in my frame thrill as if I had touched the wire of a galvanic battery, while the angel forms became meaningless spectres, with heads of flame, and I saw that from them there would be no help. And then there stole into my fancy, like a rich musical note, the thought of what sweet rest there must be in the grave. The thought came gently and stealthily, and it seemed long before it attained full appreciation; but just as my spirit came at length properly to feel and entertain it, the figures of the judges vanished, as if magically, from before me; the tall candles sank into nothingness; their flames went out utterly; the blackness of darkness supervened; all sensations appeared swallowed up in a mad rushing descent as of the soul into Hades. Then silence, and stillness, and night were the universe.

I had swooned; but still will not say that all of consciousness was lost. What of it there remained I will not attempt to define, or even to describe; yet all was not lost. In the deepest slumber —no! In delirium—no! In a swoon —no! In death—no! even in the grave all *is not* lost. Else there is no immortality for man. Arousing from the most profound of slumbers, we break the gossamer web of *some* dream. Yet in a second afterward, (so frail may that web have been) we remember not that we have dreamed. In the return to life from the swoon there are two stages: first, that of the sense of mental or spiritual; secondly, that of the sense of physical, existence. It seems probable that if, upon reaching the second stage, we could recall the impressions of the first, we should find these impressions eloquent in memories of the gulf beyond. And that gulf is—what? How at least shall we distinguish its shadows from those of the tomb? But if the impressions of what I have termed the first stage are not, at will, recalled, yet, after long interval, do they not come unbidden, while we marvel whence they come? He who has never swooned, is not he who finds strange palaces and wildly familiar faces in coals that glow; is not he who beholds floating in mid-air the sad visions that the many may not view; is not he who ponders over the perfume of some novel flower; is not he whose brain grows bewildered with the meaning of some musical cadence which has never before arrested his attention.

Amid frequent and thoughtful endeavors to remember, amid earnest struggles to regather some token of the state of seeming nothingness into which my soul had lapsed, there have been moments when I have dreamed of success; there have been brief, very brief periods when I have conjured up remembrances which the lucid reason of a later epoch assures me could have had reference only to that condition of seeming unconsciousness. These shadows of memory tell, indistinctly, of tall figures that lifted and bore me in silence down—down—still down—till a hideous dizziness oppressed me at the mere idea of the interminableness of the descent. They tell also of a vague horror at my heart, on account of that heart's unnatural stillness. Then comes a sense of sudden motionlessness throughout all things; as if those who bore me (a ghastly train!) had outrun, in their descent, the limits of the limitless, and paused from the wearisomeness of their toil. After this I call to mind flatness and dampness; and then all is *madness* —the madness of a memory which busies itself among forbidden things.

Very suddenly there came back to my soul motion and sound—the tumultuous motion of the heart, and, in my ears, the sound of its beating. Then a pause in which all is blank. Then again sound, and motion, and touch—a tingling sensation pervading my frame. Then the mere consciousness of existence, without thought—a condition which lasted long. Then, very suddenly, *thought,* and shuddering terror, and earnest endeavor to comprehend my true state. Then a strong desire to lapse into insensibility. Then a rushing revival of soul and a successful effort to move. And now a full memory of the trial, of the judges, of the sable draperies, of the sentence, of the sickness, of the swoon. Then entire forgetfulness of all that followed; of all that a later day and much earnestness of endeavor have enabled me vaguely to recall.

So far, I had not opened my eyes. I felt that I lay upon my back, unbound. I reached out my hand, and it fell heavily upon something damp and hard. There I suffered it to remain for many minutes, while I strove to imagine where and *what* I could be. I longed, dared not, to employ my vision. I dreaded the first glance at objects around me. It was not that I feared to look upon things horrible, but that I grew aghast lest there should be *nothing* to see. At length, with a wild desperation at heart, I quickly unclosed my eyes. My worst thoughts, then, were confirmed. The blackness of eternal night encompassed me. I struggled for breath. The intensity of the darkness seemed to oppress and stifle me. The atmosphere was intolerably close. I still lay quietly, and made effort to exercise my reason. I brought to mind the inquisitorial proceedings, and attempted from that point to deduce my real condition. The sentence had passed; and it appeared to me that a very long interval of time had since elapsed. Yet not for a moment did I suppose myself actually dead. Such a supposition, notwithstanding what we read in fiction, is altogether inconsistent with real existence;—but where and in what state was I? The condemned to death, I knew, perished usually at the *auto-da-fes,* and one of these had been held on the very night of the day of my

trial. Had I been remanded to my dungeon, to await the next sacrifice, which would not take place for many months? This I at once saw could not be. Victims had been in immediate demand. Moreover, my dungeon, as well as all the condemned cells at Toledo, had stone floors, and light was not altogether excluded.

A fearful idea now suddenly drove the blood in torrents upon my heart, and for a brief period I once more relapsed into insensibility. Upon recovering, I at once started to my feet, trembling convulsively in every fibre. I thrust my arms wildly above and around me in all directions. I felt nothing; yet dreaded to move a step, lest I should be impeded by the walls of a *tomb*. Perspiration burst from every pore, and stood in cold big beads upon my forehead. The agony of suspense grew at length intolerable, and I cautiously moved forward, with my arms extended, and my eyes straining from their sockets in the hope of catching some faint ray of light. I proceeded for many paces; but still all was blackness and vacancy. I breathed more freely. It seemed evident that mine was not, at least, the most hideous of fates.

And now, as I still continued to step cautiously onward, there came thronging upon my recollection a thousand vague rumors of the horrors of Toledo. Of the dungeons there had been strange things narrated—fables I had always deemed them,—but yet strange, and too ghastly to repeat, save in a whisper. Was I left to perish of starvation in the subterranean world of darkness; or what fate, perhaps even more fearful, awaited me? That the result would be death, and a death of more than customary bitterness, I knew too well the character of my judges to doubt. The mode and the hour were all that occupied or distracted me.

My outstretched hands at length encountered some solid obstruction. It was a wall, seemingly of stone masonry —very smooth, slimy, and cold. I followed it up; stepping with all the careful distrust with which certain antique narratives had inspired me. This process, however, afforded me no means of ascertaining the dimensions of my dungeon, as I might make its circuit and return to the point whence I set out without being aware of the fact, so perfectly uniform seemed the wall. I therefore sought the knife which had been in my pocket when led into the inquisitorial chamber; but it was gone; my clothes had been exchanged for a wrapper of coarse serge. I had thought of forcing the blade in some minute crevice of the masonry, so as to identify my point of departure. The difficulty, nevertheless, was but trivial; although, in the disorder of my fancy, it seemed at first insuperable. I tore a part of the hem from the robe and placed the fragment at full length, and at right angles to the wall. In groping my way around the prison, I could not fail to encounter this rag upon completing the circuit. So, at least, I thought; but I had not counted upon the extent of the dungeon, or upon my own weakness. The ground was moist and slippery. I staggered onward for some time, when I stumbled and fell. My excessive fatigue induced me to remain prostrate; and sleep soon overtook me as I lay.

Upon awaking, and stretching forth an arm, I found beside me a loaf and a pitcher with water. I was too much

exhausted to reflect upon this circumstance, but ate and drank with avidity. Shortly afterward, I resumed my tour around the prison, and with much toil, came at last upon the fragment of the serge. Up to the period when I fell, I had counted fifty-two paces, and, upon resuming my walk, I had counted forty-eight more—when I arrived at the rag. There were in all, then, a hundred paces; and, admitting two paces to the yard, I presumed the dungeon to be fifty yards in circuit. I had met, however, with many angles in the wall, and thus I could form no guess at the shape of the vault, for vault I could not help supposing it to be.

I had little object—certainly no hope—in these researches; but a vague curiosity prompted me to continue them. Quitting the wall, I resolved to cross the area of the enclosure. At first, I proceeded with extreme caution, for the floor, although seemingly of solid material, was treacherous with slime. At length, however, I took courage, and did not hesitate to step firmly—endeavoring to cross in as direct a line as possible. I had advanced some ten or twelve paces in this manner, when the remnant of the torn hem of my robe became entangled between my legs. I stepped on it, and fell violently on my face.

In the confusion attending my fall, I did not immediately apprehend a somewhat startling circumstance, which yet, in a few seconds afterward, and while I still lay prostrate, arrested my attention. It was this: my chin rested upon the floor of the prison, but my lips, and the upper portion of my head, although seemingly at a less elevation than the chin, touched nothing. At the same time, my forehead seemed bathed in a clammy vapor, and the peculiar smell of decayed fungus arose to my nostrils. I put forward my arm, and shuddered to find that I had fallen at the very brink of a circular pit, whose extent, of course, I had no means of ascertaining at the moment. Groping about the masonry just below the margin, I succeeded in dislodging a small fragment, and let it fall into the abyss. For many seconds I hearkened to its reverberations as it dashed against the sides of the chasm in its descent; at length, there was a sullen plunge into water, succeeded by loud echoes. At the same moment, there came a sound resembling the quick opening and as rapid closing of a door overhead, while a faint gleam of light flashed suddenly through the gloom, and as suddenly faded away.

I saw clearly the doom which had been prepared for me, and congratulated myself upon the timely accident by which I had escaped. Another step before my fall, and the world had seen me no more. And the death just avoided was of that very character which I had regarded as fabulous and frivolous in the tales respecting the Inquisition. To the victims of its tyranny, there was the choice of death with its direst physical agonies, or death with its most hideous moral horrors. I had been reserved for the latter. By long suffering my nerves had been unstrung, until I trembled at the sound of my own voice, and had become in every respect a fitting subject for the species of torture which awaited me.

Shaking in every limb, I groped my way back to the wall—resolving there to perish rather than risk the terrors of the wells, of which my imagination

now pictured many in various positions about the dungeon. In other conditions of mind, I might have had courage to end my misery at once, by a plunge into one of these abysses; but now I was the veriest of cowards. Neither could I forget what I had read of these pits—that the *sudden* extinction of life formed no part of their most horrible plan.

Agitation of spirit kept me awake for many long hours, but at length I again slumbered. Upon arousing, I found by my side, as before, a loaf and a pitcher of water. A burning thirst consumed me, and I emptied the vessel at a draught. It must have been drugged—for scarcely had I drunk, before I became irresistibly drowsy. A deep sleep fell upon me—a sleep like that of death. How long it lasted, of course I know not; but when, once again, I unclosed my eyes, the objects around me were visible. By a wild, sulphurous lustre, the origin of which I could not at first determine, I was enabled to see the extent and aspect of the prison.

In its size I had been greatly mistaken. The whole circuit of its walls did not exceed twenty-five yards. For some minutes this fact occasioned me a world of vain trouble; vain indeed—for what could be of less importance, under the terrible circumstances which environed me, than the mere dimensions of my dungeon? But my soul took a wild interest in trifles, and I busied myself in endeavors to account for the error I had committed in my measurement. The truth at length flashed upon me. In my first attempt at exploration I had counted fifty-two paces, up to the period when I fell: I must then have been within a pace or two of the fragment of serge; in fact, I had nearly performed the circuit of the vault. I then slept and, upon awaking, I must have returned upon my steps—thus supposing the circuit nearly double what it actually was. My confusion of mind prevented me from observing that I began my tour with the wall to the left, and ended it with the wall to the right.

I had been deceived, too, in respect to the shape of the enclosure. In feeling my way I had found many angles, and thus deduced an idea of great irregularity; so potent is the effect of total darkness upon one arousing from lethargy or sleep! The angles were simply those of a few slight depressions, or niches, at odd intervals. The general shape of the prison was square. What I had taken for masonry seemed now to be iron, or some other metal, in huge plates, whose sutures or joints occasioned the depression. The entire surface of this metallic enclosure was rudely daubed in all the hideous and repulsive devices to which the charnel superstition of the monks has given rise. The figures of fiends in aspects of menace, with skeleton forms, and other more really fearful images, overspread and disfigured the walls. I observed that the outlines of these monstrosities were sufficiently distinct, but that the colors seemed faded and blurred, as if from the effects of a damp atmosphere. I now noticed the floor, too, which was of stone. In the centre yawned the circular pit from whose jaws I had escaped; but it was the only one in the dungeon.

All this I saw indistinctly and by much effort—for my personal condition had been greatly changed during

slumber. I now lay upon my back, and at full length, on a species of low framework of wood. To this I was securely bound by a long strap resembling a surcingle. It passed in many convolutions about my limbs and body, leaving at liberty only my head, and my left arm to such an extent, that I could, by dint of much exertion, supply myself with food from an earthen dish which lay by my side on the floor. I saw, to my horror, that the pitcher had been removed. I say to my horror—for I was consumed with intolerable thirst. This thirst it appeared to be the design of my persecutors to stimulate—for the food in the dish was meat pungently seasoned.

Looking upward, I surveyed the ceiling of my prison. It was some thirty or forty feet overhead, and constructed much as the side walls. In one of its panels a very singular figure riveted my whole attention. It was the painted figure of Time as he is commonly represented, save that, in lieu of a scythe, he held what, at a casual glance, I supposed to be the pictured image of a huge pendulum, such as we see on antique clocks. There was something, however, in the appearance of this machine which caused me to regard it more attentively. While I gazed directly upward at it (for its position was immediately over my own) I fancied that I saw it in motion. In an instant afterward the fancy was confirmed. Its sweep was brief, and of course slow. I watched it for some minutes somewhat in fear, but more in wonder. Wearied at length with observing its dull movement, I turned my eyes upon the other objects in the cell.

A slight noise attracted my notice, and, looking to the floor, I saw several enormous rats traversing it. They had issued from the well which lay just within view to my right. Even then, while I gazed, they came up in troops, hurriedly, with ravenous eyes, allured by the scent of the meat. From this it required much effort and attention to scare them away.

It might have been half an hour, perhaps, even an hour (for I could take but imperfect note of time), before I again cast my eyes upward. What I then saw confounded and amazed me. The sweep of the pendulum had increased in extent by nearly a yard. As a natural consequence its velocity was also much greater. But what mainly disturbed me was the idea that it had perceptibly *descended*. I now observed —with what horror it is needless to say —that its nether extremity was formed of a crescent of glittering steel, about a foot in length from horn to horn; the horns upward, and the under edge evidently as keen as that of a razor. Like a razor also, it seemed massy and heavy, tapering from the edge into a solid and broad structure above. It was appended to a weighty rod of brass, and the whole *hissed* as it swung through the air.

I could no longer doubt the doom prepared for me by monkish ingenuity in torture. My cognizance of the pit had become known to the inquisitorial agents—*the pit*, whose horrors had been destined for so bold a recusant as myself—*the pit*, typical of hell and regarded by rumor as the Ultima Thule of all their punishments. The plunge into this pit I had avoided by the merest of accidents, and I knew that surprise, or entrapment into torment, formed an

important portion of all the grotesquerie of these dungeon deaths. Having failed to fall, it was no part of the demon plan to hurl me into the abyss, and thus (there being no alternative) a different and a milder destruction awaited me. Milder! I half smiled in my agony as I thought of such application of such a term.

What boots it to tell of the long, long hours of horror more than mortal, during which I counted the rushing oscillations of the steel! Inch by inch —line by line—with a descent only appreciable at intervals that seemed ages—down and still down it came! Days passed—it might have been that many days passed—ere it swept so closely over me as to fan me with its acrid breath. The odor of the sharp steel forced itself into my nostrils. I prayed—I wearied heaven with my prayer for its more speedy descent. I grew frantically mad, and struggled to force myself upward against the sweep of the fearful scimitar. And then I fell suddenly calm, and lay smiling at the glittering death, as a child at some rare bauble.

There was another interval of utter insensibility; it was brief; for, upon again lapsing into life, there had been no perceptible descent in the pendulum. But it might have been long—for I knew there were demons who took note of my swoon, and who could have arrested the vibration at pleasure. Upon my recovery, too, I felt very—oh! inexpressibly—sick and weak, as if through long inanition. Even amid the agonies of that period, the human nature craved food. With painful effort I outstretched my left arm as far as my bonds permitted, and took possession of the small remnant which had been spared me by the rats. As I put a portion of it within my lips, there rushed to my mind a half-formed thought of joy—of hope. Yet what business had *I* with hope? It was, as I say, a half-formed thought—man has many such, which are never completed. I felt that it was of joy—of hope; but I felt also that it had perished in its formation. In vain I struggled to perfect—to regain it. Long suffering had nearly annihilated all my ordinary powers of mind. I was an imbecile—an idiot.

The vibration of the pendulum was at right angles to my length. I saw that the crescent was designed to cross the region of the heart. It would fray the serge of my robe—it would return and repeat its operations—again—and again. Notwithstanding its terrifically wide sweep (some thirty feet or more), and the hissing vigor of its descent, sufficient to sunder these very walls of iron, still the fraying of my robe would be all that, for several minutes, it would accomplish. And at this thought I paused. I dared not go further than this reflection. I dwelt upon it with a pertinacity of attention—as if, in so dwelling, I could arrest *here* the descent of the steel. I forced myself to ponder upon the sound of the crescent as it should pass across the garment—upon the peculiar thrilling sensation which the friction of cloth produces on the nerves. I pondered upon all this frivolity until my teeth were on edge.

Down—steadily down it crept. I took a frenzied pleasure in contrasting its downward with its lateral velocity. To the right—to the left—far and wide with the shriek of a damned spirit! to

my heart, with the stealthy pace of the tiger! I alternately laughed and howled, as the one or the other idea grew predominant.

Down—certainly, relentlessly down! It vibrated within three inches of my bosom! I struggled violently—furiously—to free my left arm. This was free only from the elbow to the hand. I could reach the latter, from the platter beside me, to my mouth, with great effort, but no farther. Could I have broken the fastenings above the elbow, I would have seized and attempted to arrest the pendulum. I might as well have attempted to arrest an avalanche!

Down—still unceasingly—still inevitably down! I gasped and struggled at each vibration. I shrunk convulsively at its every sweep. My eyes followed its outward or upward whorls with the eagerness of the most unmeaning despair; they closed themselves spasmodically at the descent, although death would have been a relief, oh, how unspeakable! Still I quivered in every nerve to think how slight a sinking of the machinery would precipitate that keen, glistening axe upon my bosom. It was *hope* that prompted the nerve to quiver—the frame to shrink. It was *hope*—the hope that triumphs on the rack—that whispers to the death-condemned even in the dungeons of the Inquisition.

I saw that some ten or twelve vibrations would bring the steel in actual contact with my robe—and with this observation there suddenly came over my spirit all the keen, collected calmness of despair. For the first time during many hours—or perhaps days—I *thought*. It now occurred to me, that the bandage, or surcingle, which enveloped me, was *unique*. I was tied by no separate cord. The first stroke of the razor-like crescent athwart any portion of the band would so detach it that it might be unwound from my person by means of my left hand. But how fearful, in that case, the proximity of the steel! The result of the slightest struggle, how deadly! Was it likely, moreover, that the minions of the torturer had not foreseen and provided for this possibility? Was it probable that the bandage crossed my bosom in the track of the pendulum? Dreading to find my faint and, as it seemed, my last hope frustrated, I so far elevated my head as to obtain a distinct view of my breast. The surcingle enveloped my limbs and body close in all directions—*save in the path of the destroying crescent*.

Scarcely had I dropped my head back into its original position, when there flashed upon my mind what I cannot better describe than as the unformed half of that idea of deliverance to which I had previously alluded, and of which a moiety only floated indeterminately through my brain when I raised food to my burning lips. The whole thought was now present—feeble, scarcely sane, scarcely definite—but still entire. I proceeded at once, with the nervous energy of despair, to attempt its execution.

For many hours the immediate vicinity of the low framework upon which I lay had been literally swarming with rats. They were wild, bold, ravenous—their red eyes glaring upon me as if they waited but for motionlessness on my part to make me their prey. "To what food," I thought, "have they been accustomed in the well?"

They had devoured, in spite of all my efforts to prevent them, all but a small remnant of the contents of the dish. I had fallen into an habitual see-saw or wave of the hand about the platter; and, at length, the unconscious uniformity of the movement deprived it of effect. In their voracity, the vermin frequently fastened their sharp fangs in my fingers. With the particles of the oily and spicy viand which now remained, I thoroughly rubbed the bandage wherever I could reach it; then, raising my hand from the floor, I lay breathlessly still.

At first, the ravenous animals were startled and terrified at the change—at the cessation of movement. They shrank alarmedly back; many sought the well. But this was only for a moment. I had not counted in vain upon their voracity. Observing that I remained without motion, one or two of the boldest leaped upon the framework, and smelt at the surcingle. This seemed the signal for a general rush. Forth from the well they hurried in fresh troops. They clung to the wood—they overran it, and leaped in hundreds upon my person. The measured movement of the pendulum disturbed them not at all. Avoiding its strokes, they busied themselves with the anointed bandage. They pressed—they swarmed upon me in ever accumulating heaps. They writhed upon my throat; their cold lips sought my own; I was half stifled by their thronging pressure; disgust, for which the world has no name, swelled my bosom, and chilled, with a heavy clamminess, my heart. Yet one minute, and I felt that the struggle would be over. Plainly I perceived the loosening of the bandage. I knew that in more than one place it must be already severed. With a more than human resolution I lay *still*.

Nor had I erred in my calculations—nor had I endured in vain. I at length felt that I was *free*. The surcingle hung in ribands from my body. But the stroke of the pendulum already pressed upon my bosom. It had divided the serge of the robe. It had cut through the linen beneath. Twice again it swung, and a sharp sense of pain shot through every nerve. But the moment of escape had arrived. At a wave of my hand my deliverers hurried tumultuously away. With a steady movement—cautious, sidelong, shrinking, and slow—I slid from the embrace of the bandage and beyond the reach of the scimitar. For the moment, at least, *I was free*.

Free!—and in the grasp of the Inquisition! I had scarcely stepped from my wooden bed of horror upon the stone floor of the prison, when the motion of the hellish machine ceased, and I beheld it drawn up, by some invisible force, through the ceiling. This was a lesson which I took desperately to heart. My every motion was undoubtedly watched. Free!—I had but escaped death in one form of agony, to be delivered unto worse than death in some other. With that thought I rolled my eyes nervously around on the barriers of iron that hemmed me in. Something unusual—some change which, at first, I could not appreciate distinctly—it was obvious, had taken place in the apartment. For many minutes of a dreamy and trembling abstraction, I busied myself in vain, unconnected conjecture. During this period, I became aware, for the first time, of the origin

of the sulphurous light which illumined the cell. It proceeded from a fissure, about half an inch in width, extending entirely around the prison at the base of the walls, which thus appeared, and were completely separated from the floor. I endeavored, but of course in vain, to look through the aperture.

As I arose from the attempt, the mystery of the alteration in the chamber broke at once upon my understanding. I have observed that, although the outlines of the figures upon the walls were sufficiently distinct, yet the colors seemed blurred and indefinite. These colors had now assumed, and were momentarily assuming, a startling and most intense brilliancy, that gave to the spectral and fiendish portraitures an aspect that might have thrilled even firmer nerves than my own. Demon eyes, of a wild and ghastly vivacity, glared upon me in a thousand directions where none had been visible before, and gleamed with the lurid lustre of a fire that I could not force my imagination to regard as unreal.

Unreal!—even while I breathed there came to my nostrils the breath of the vapor of heated iron! A suffocating odor pervaded the prison! A deeper glow settled each moment in the eyes that glared at my agonies! A richer tint of crimson diffused itself over the pictured horrors of blood. I panted! I gasped for breath! There could be no doubt of the design of my tormentors—oh! most unrelenting! oh! most demoniac of men! I shrank from the glowing metal to the centre of the cell. Amid the thought of the fiery destruction that impended, the idea of the coolness of the well came over my soul like balm. I rushed to its deadly brink. I threw my straining vision below. The glare from the enkindled roof illumined its inmost recesses. Yet, for a wild moment, did my spirit refuse to comprehend the meaning of what I saw. At length it forced—it wrestled its way into my soul—it burned itself in upon my shuddering reason. Oh! for a voice to speak!—oh! horror!—oh! any horror but this! With a shriek, I rushed from the margin, and buried my face in my hands—weeping bitterly.

The heat rapidly increased, and once again I looked up, shuddering as with a fit of the ague. There had been a second change in the cell—and now the change was obviously in the *form*. As before, it was in vain that I at first endeavored to appreciate or understand what was taking place. But not long was I left in doubt. The Inquisitorial vengeance had been hurried by my two-fold escape, and there was to be no more dallying with the King of Terrors. The room had been square. I saw that two of its iron angles were now acute—two, consequently, obtuse. The fearful difference quickly increased with a low rumbling or moaning sound. In an instant the apartment had shifted its form into that of a lozenge. But the alteration stopped not here—I neither hoped nor desired it to stop. I could have clasped the red walls to my bosom as a garment of eternal peace. "Death," I said, "any death but that of the pit!" Fool! might I not have known that *into the pit* it was the object of the burning iron to urge me? Could I resist its glow? or if even that, could I withstand its pressure? And now, flatter and flatter grew the lozenge, with a rapidity that left me no time for contemplation. Its centre, and of course

its greatest width, came just over the yawning gulf. I shrank back—but the closing walls pressed me resistlessly onward. At length for my seared and writhing body there was no longer an inch of foothold on the firm floor of the prison. I struggled no more, but the agony of my soul found vent in one loud, long, and final scream of despair. I felt that I tottered upon the brink—I averted my eyes—

There was a discordant hum of human voices! There was a loud blast as of many trumpets! There was a harsh grating as of a thousand thunders! The fiery walls rushed back! An outstretched arm caught my own as I fell, fainting, into the abyss. It was that of General Lasalle. The French army had entered Toledo. The Inquisition was in the hands of its enemies.

The Assignation

(This tale is also called The Visionary. It was first published in the *Southern Literary Messenger,* July, 1835.—Ed.)

Ill-fated and mysterious man!—bewildered in the brilliancy of thine own imagination, and fallen in the flames of thine own youth! Again in fancy I behold thee! Once more thy form hath risen before me!—not—oh! as thou art—in the cold valley and shadow—but as they *shouldst be*—squandering away a life of magnificent meditation in that city of dim visions, thine own Venice—which is a star-beloved Elysium of the sea, and the wide windows of whose Palladian palaces look down with a deep and bitter meaning upon the secrets of her silent waters. Yes! I repeat it—as thou *shouldst be.* There are surely other worlds than this—other thoughts than the thoughts of the multitude—other speculations than the speculations of the sophist. Who then shall call thy conduct into question? who blame thee for thy visionary hours, or denounce those occupations as a wasting away of life, which were but the overflowings of thine everlasting energies?

It was at Venice, beneath the covered archway there called the *Ponte di Sospiri,* that I met, for the third or fourth time the person of whom I speak. It is with a confused recollection that I bring to mind the circumstances of that meeting. Yet I remember—ah! how should I forget?—the deep midnight, the Bridge of Sighs, the beauty of woman, and the Genius of Romance that stalked up and down the narrow canal.

It was a night of unusual gloom. The great clock of the Piazza had sounded the fifth hour of the Italian evening. The square of the Campanile lay silent and deserted, and the lights in the old Ducal Palace were dying fast away. I was returning home from the Piazetta, by way of the Grand Canal. But as my gondola arrived opposite the mouth of the canal San Marco, a female voice from its recesses broke suddenly upon the night, in one wild, hysterical, and long-continued shriek. Startled at the sound, I sprang upon my feet; while the gondolier, letting slip his single oar, lost it in the pitchy darkness beyond a chance of recovery, and we were consequently left to the guidance of the current which here sets from the greater into the smaller channel. Like some huge and sable-feathered condor, we were slowly drifting down toward the Bridge of Sighs, when a thousand flambeaux flashing from the windows, and down the staircases of the Ducal Palace, turned all at once that deep gloom into a livid and praeternatural day.

A child, slipping from the arms of its own mother, had fallen from an upper window of the lofty structure into the deep and dim canal. The quiet waters had closed placidly over their victim; and, although my own

gondola was the only one in sight, many a stout swimmer, already in the stream, was seeking in vain upon the surface, the treasure which was to be found, alas! only within the abyss. Upon the broad black marble flagstones at the entrance of the palace, and a few steps above the water, stood a figure which none who then saw can have ever since forgotten. It was the Marchesa Aphrodite—the adoration of all Venice—the gayest of the gay—the most lovely where all were beautiful—but still the young wife of the old and intriguing Mentoni, and the mother of that fair child, her first and only one, who now, deep beneath the murky water, was thinking in bitterness of heart upon her sweet caresses, and exhausting its little life in struggles to call upon her name.

She stood alone. Her small, bare and silvery feet gleamed in the black mirror of marble beneath her. Her hair, not as yet more than half loosened for the night from its ball-room array, clustered, amid a shower of diamonds, round and round her classical head, in curls like those of the young hyacinth. A snowy-white and gauze-like drapery seemed to be nearly the sole covering to her delicate form; but the mid-summer and midnight air was hot, sullen, and still, and no motion in the statue-like form itself, stirred even the folds of that raiment of very vapor which hung around it as the heavy marble hangs around the Niobe. Yet—strange to say!—her large lustrous eyes were not turned downward upon that grave wherein her brightest hope lay buried—but riveted in a widely different direction! The prison of the Old Republic is, I think, the stateliest building in all Venice—but how could that lady gaze so fixedly upon it, when beneath her lay stifling her own child? Yon dark, gloomy niche, too, yawns right opposite her chamber window—what, then *could* there be in its shadows—in its architecture—in its ivy-wreathed and solemn cornices—that the Marchesa di Mentoni had not wondered at a thousand times before? Nonsense—Who does not remember that, at such a time as this, the eye, like a shattered mirror, multiplies the images of its sorrow, and sees in innumerable far-off places, the woe which is close at hand?

Many steps above the Marchesa, and within the arch of the water-gate, stood, in full dress, the Satyr-like figure of Mentoni himself. He was occasionally occupied in thrumming a guitar, and seemed *ennuye* to the very death, as at intervals he gave directions for the recovery of his child. Stupefied and aghast, I had myself no power to move from the upright position I had assumed upon first hearing the shriek, and must have presented to the eyes of the agitated group a spectral and ominous appearance, as with pale countenance and rigid limbs, I floated down among them in that funereal gondola.

All efforts proved in vain. Many of the most energetic in the search were relaxing their exertions, and yielding to a gloomy sorrow. There seemed but little hope for the child; (how much less than for the mother!) but now, from the interior of that dark niche which has been already mentioned as forming a part of the Old Republican prison, and as fronting the lattice of the Marchesa, a figure muffled in a cloak, stepped out within reach

of the light, and, pausing a moment upon the verge of the giddy descent, plunged headlong into the canal. As, in an instant afterward, he stood with the still living and breathing child within his grasp, upon the marble flagstones by the side of the Marchesa, his cloak, heavy with the drenching water, became unfastened, and, falling in folds about his feet, discovered to the wonder-stricken spectators the graceful person of a very young man, with the sound of whose name the greater part of Europe was then ringing.

No word spoke the deliverer. But the Marchesa! She will now receive her child—she will press it to her heart—she will cling to its little form, and smother it with her caresses. Alas! *another's* arms have taken it from the stranger—*another's* arms have taken it away, and borne it afar off, unnoticed, into the palace! And the Marchesa! Her lip—her beautiful lip trembles; tears are gathering in her eyes—those eyes which, like Pliny's acanthus, are "soft and almost liquid." Yes! tears are gathering in those eyes—and see! the entire woman thrills throughout the soul, and the statue has started into life! The pallor of the marble countenance, the swelling of the marble bosom, the very purity of the marble feet, we behold suddenly flushed over with a tide of ungovernable crimson; and a slight shudder quivers about her delicate frame, as a gentle air at Napoli about the rich silver lilies in the grass.

Why *should* that lady blush! To this demand there is no answer—except that, having left, in the eager haste and terror of a mother's heart, the privacy of her own *boudoir*, she has neglected to enthral her tiny feet in their slippers, and utterly forgotten to throw over her Venetian shoulders that drapery which is their due. What other possible reason could there have been for her so blushing?—for the glance of those wild appealing eyes?—for the unusual tumult of that throbbing bosom?—for the convulsive pressure of that trembling hand?—that hand which fell, as Mentoni turned into the palace, accidentally, upon the hand of the stranger. What reason could there have been for the low—the singularly low tone of those unmeaning words which the lady uttered hurriedly in bidding him adieu? "Thou hast conquered," she said, or the murmurs of the water deceived me; "thou hast conquered—one hour after sunrise—we shall meet—so let it be!"

* * * * * *

The tumult had subsided, the lights had died away within the palace, and the stranger, whom I now recognized, stood alone upon the flags. He shook with inconceivable agitation, and his eyes glanced around in search of a gondola. I could not do less than offer him the service of my own; and he accepted the civility. Having obtained an oar at the water-gate, we proceeded together to his residence, while he rapidly recovered his self-possession, and spoke of our former slight acquaintance in terms of great apparent cordiality.

There are some subjects upon which I take pleasure in being minute. The person of the stranger—let me call him by this title, who to all the world was still a stranger—the person of the stranger is one of these subjects. In height he might have been below rather

than above the medium size: although there were moments of intense passion when his frame actually *expanded* and belied the assertion. The light, almost slender symmetry of his figure promised more of that ready activity which he evinced at the Bridge of Sighs, than of that Herculean strength which he has been known to wield without an effort, upon occasions of more dangerous emergency. With the mouth and chin of a deity—singular, wild, full, liquid eyes, whose shadows varied from pure hazel to intense and brilliant jet—and a profusion of curling, black hair, from which a forehead of unusual breadth gleamed forth at intervals all light and ivory—his were features than which I have seen none more classically regular, except, perhaps, the marble ones of the Emperor Commodus. Yet his countenance was, nevertheless, one of those which all men have never afterward seen again. It had no peculiar, it had no settled predominant expression to be fastened upon the memory; a countenance seen and instantly forgotten, but forgotten with a vague and never-ceasing desire of recalling it to mind. Not that the spirit of each rapid passion failed, at any time, to throw its own distinct image upon the mirror of that face—but that the mirror, mirror-like, retained no vestige of the passion, when the passion had departed.

Upon leaving him on the night of our adventure, he solicited me, in what I thought an urgent manner, to call upon him *very* early the next morning. Shortly after sunrise, I found myself accordingly at his Palazzo, one of those huge structures of gloomy yet fantastic pomp, which tower above the waters of the Grand Canal in the vicinity of the Rialto. I was shown up a broad winding staircase of mosaics, into an apartment whose unparalleled splendor burst through the opening door with an actual glare, making me blind and dizzy with luxuriousness.

I knew my acquaintance to be wealthy. Report had spoken of his possessions in terms which I had even ventured to call terms of ridiculous exaggeration. But as I gazed about me, I could not bring myself to believe that the wealth of any subject in Europe could have supplied the princely magnificence which burned and blazed around.

Although, as I say, the sun had arisen, yet the room was still brilliantly lighted up. I judge from this circumstance, as well as from an air of exhaustion in the countenance of my friend, that he had not retired to bed during the whole of the preceding night. In the architecture and embellishments of the chamber, the evident design had been to dazzle and astound. Little attention had been paid to the *decora* of what is technically called *keeping*, or to the proprieties of nationality. The eye wandered from object to object, and rested upon none—neither the *grotesques* of the Greek painters, nor the sculptures of the best Italian days, nor the huge carvings of untutored Egypt. Rich draperies in every part of the room trembled to the vibration of low, melancholy music, whose origin was not to be discovered. The senses were oppressed by mingled and conflicting perfumes, reeking up from strange convolute censers, together with multitudinous flaring and flickering tongues of emerald and vio-

let fire. The rays of the newly risen sun poured in upon the whole, through windows, formed each of a single pane of crimson-tinted glass. Glancing to and fro, in a thousand reflections, from curtains which rolled from their cornices like cataracts of molten silver, the beams of natural glory mingled at length fitfully with the artificial light, and lay weltering in subdued masses upon a carpet of rich, liquid-looking cloth of Chili gold.

"Ha! ha! ha!—ha! ha! ha!"—laughed the proprietor, motioning me to a seat as I entered the room, and throwing himself back at full-length upon an ottoman. "I see," said he, perceiving that I could not immediately reconcile myself to the *bienseance* of so singular a welcome,—"I see you are astonished at my apartment—at my statues—my pictures—my originality of conception in architecture and upholstery! absolutely drunk, eh, with my magnificence? But pardon me, my dear sir; (here his tone of voice dropped to the very spirit of cordiality,) pardon me for my uncharitable laughter. You appeared so *utterly* astonished. Besides, some things are so completely ludicrous, that a man *must* laugh, or die. To die laughing must be the most glorious of all glorious deaths! Sir Thomas More—a very fine man was Sir Thomas More—Sir Thomas More died laughing, you remember. Also in the 'Absurdities' of Ravisius Textor, there is a long list of characters who came to the same magnificent end. Do you know, however," continued he, musingly, "that at Sparta (which is now Palæochori), at Sparta, I say, to the west of the citadel, among a chaos of scarcely visible ruins, is a kind of *socle,* upon which are still legible the letters LASM. They are undoubtedly part of GELASMA. Now, at Sparta were a thousand temples and shrines to a thousand different divinities. How exceedingly strange that the altar of Laughter should have survived all the others! But in the present instance," he resumed, with a singular alteration of voice and manner, "I have no right to be merry at your expense. You might well have been amazed. Europe cannot produce any thing so fine as this, my little legal cabinet. My other apartments are by no means of the same order—mere *ultras* of fashionable insipidity. This is better than fashion—is it not? Yet this has but to be seen to become the rage—that is, with those who could afford it at the cost of their entire patrimony. I have guarded, however, against any such profanation. With one exception, you are the only human being, besides myself and my *valet,* who has been admitted within the mysteries of these imperial precincts, since they have been bedizened as you see!"

I bowed in acknowledgment—for the overpowering sense of splendor and perfume and music, together with the unexpected eccentricity of his address and manner, prevented me from expressing, in words, my appreciation of what I might have construed into a compliment.

"Here," he resumed, arising and leaning on my arm as he sauntered around the apartment, "here are paintings from the Greeks to Cimabue, and from Cimabue to the present hour. Many are chosen, as you see, with little deference to the opinions of Virtu.

They are all, however, fitting tapestry for a chamber such as this. Here, too, are some *chef-d'oeuvres* of the unknown great; and here, unfinished designs by men, celebrated in their day, whose very names the perspicacity of the academies has left to silence and to me. What think you," said he, turning abruptly as he spoke,—"what think you of this Madonna della Pieta?"

"It is Guido's own!" I said, with all the enthusiasm of my nature, for I had been poring intently over its surpassing loveliness. "It is Guido's own!—how *could* you have obtained it? she is undoubtedly in painting what Venus is in sculpture."

"Ha!" said he, thoughtfully, "the Venus?—the beautiful Venus—the Venus of the Medici?—she of the diminutive head and the gilded hair? Part of the left arm [here his voice dropped so as to be heard with difficulty], and all the right, are restorations, and in the coquetry of that right arm lies, I think, the quintessence of all affectation. Give *me* the Canova! The Apollo, too, is a copy—there can be no doubt of it—blind fool that I am, who cannot behold the boasted inspiration of the Apollo! I cannot help—pity me!—I cannot help preferring the Antinous. Was it not Socrates who said that the statuary found his statue in the block of marble? Then Michæl Angelo was by no means original in his couplet—

'Non ha l'ottimo artista alcun concetto
Che un marmo solo in se non circunscriva.' "

It has been, or should be remarked, that, in the manner of the true gentleman, we are always aware of a difference from the bearing of the vulgar, without being at once precisely able to determine in what such difference consists. Allowing the remark to have applied in its full force to the outward demeanor of my acquaintance, I felt it, on that eventful morning, still more fully applicable to his moral temperament and character. Nor can I better define that peculiarity of spirit which seemed to place him so essentially apart from all other human beings, than by calling it a *habit* of intense and continual thought, pervading even his most trivial actions—intruding upon his moments of dalliance—and interweaving itself with his very flashes of merriment—like adders which writhe from out the eyes of the grinning masks in the cornices around the temples of Persepolis.

I could not help, however, repeatedly observing, through the mingled tone of levity and solemnity with which he rapidly descanted upon matters of little importance, a certain air of trepidation—a degree of nervous *unction* in action and in speech—an unquiet excitability of manner which appeared to me at all times unaccountable, and upon some occasions even filled me with alarm. Frequently, too, pausing in the middle of a sentence whose commencement he had apparently forgotten, he seemed to be listening in the deepest attention, as if either in momentary expectation of a visitor, or to sounds which must have had existence in his imagination alone.

It was during one of these reveries or pauses of apparent abstraction, that, in turning over a page of the poet and scholar Politian's beautiful tragedy, "The Orfeo" (the first native Italian tragedy), which lay near me upon an

ottoman, I discovered a passage underlined in pencil. It was a passage toward the end of the third act—a passage of the most heart-stirring excitement—a passage which, although tainted with impurity, no man shall read without a thrill of novel emotion—no woman without a sigh. The whole page was blotted with fresh tears; and, upon the opposite interleaf, were the following English lines, written in a hand so very different from the peculiar characters of my acquaintance, that I had some difficulty in recognizing it as his own:

Thou wast that all to me, love,
  For which my soul did pine—
A green isle in the sea, love,
  A fountain and a shrine,
All wreathed with fairy fruits and flowers;
  And all the flowers were mine.

Ah, dream too bright to last!
  Ah, starry Hope, that didst arise
But to be overcast!
  A voice from out the Future cries,
"Onward!"—but o'er the Past
  (Dim gulf!) my spirit hovering lies,
Mute—motionless—aghast!

For alas! alas! with me
  The light of life is o'er.
"No more—no more—no more,"
  (Such language holds the solemn sea
To the sands upon the shore,)
  Shall bloom the thunder-blasted tree,
Or the stricken eagle soar!

Now all my hours are trances;
  And all my nightly dreams
Are where thy dark eye glances,
  And where thy footstep gleams
In what ethereal dances,
  By what Italian streams.

Alas! for that accursed time
  They bore thee o'er the billow,
From Love to titled age and crime,
  And an unholy pillow!—
From me, and from our misty clime,
  Where weeps the silver willow!

That these lines were written in English—a language with which I had not believed their author acquainted—afforded me little matter for surprise. I was too well aware of the extent of his acquirements, and of the singular pleasure he took in concealing them from observation, to be astonished at any similar discovery; but the place of date, I must confess, occasioned me no little amazement. It had been originally *London,* and afterward carefully underscored—not, however, so effectually as to conceal the word from a scrutinizing eye. I say, this occasioned me no little amazement; for I well remember that, in a former conversation with my friend, I particularly inquired if he had at any time met in London the Marchesa di Mentoni (who for some years previous to her marriage had resided in that city), when his answer, if I mistake not, gave me to understand that he had never visited the metropolis of Great Britain. I might as well here mention, that I have more than once heard, (without, of course, giving credit to a report involving so many improbabilities,) that the person of whom I speak, was not only by birth, but in education, an *Englishman.*

* * * * * *

"There is one painting," said he,

without being aware of my notice of the tragedy,—"there is still one painting which you have not seen." And throwing aside a drapery, he discovered a full-length portrait of the Marchesa Aphrodite.

Human art could have done no more in the delineation of her superhuman beauty. The same ethereal figure which stood before me the preceeding night upon the steps of the Ducal Palace, stood before me once again. But in the expression of the countenance, which was beaming all over with smiles, there still lurked (incomprehensible anomaly!) that fitful stain of melancholy which will ever be found inseparable from the perfection of the beautiful. Her right arm lay folded over her bosom. With her left she pointed downward to a curiously fashioned vase. One small, fairy foot, alone visible, barely touched the earth; and, scarcely discernible in the brilliant atmosphere which seemed to encircle and enshrine her loveliness, floated a pair of the most delicately imagined wings. My glance fell from the painting to the figure of my friend, and the vigorous words of Chapman's *Bussy D'Ambois,* quivered instinctively upon my lips:

> He is up
> There like a Roman statue! He will stand
> Till Death hath made him marble!

"Come," he said at length, turning toward a table of richly enamelled and massive silver, upon which were a few goblets fantastically stained, together with two large Etruscan vases, fashioned in the same extraordinary model as that in the foreground of the portrait, and filled with what I supposed to be Johannisberger. "Come," he said, abruptly, "let us drink! It is early—but let us drink. It is *indeed* early," he continued, musingly, as a cherub with a heavy golden hammer made the apartment ring with the first hour after sunrise: "it is *indeed* early—but what matters it? let us drnk! Let us pour out an offering to yon solemn sun which these gaudy lamps and censers are so eager to subdue!" And having made me pledge him in a bumper, he swallowed in rapid succession several goblets of the wine.

"To dream," he continued, resuming the tone of his desultory conversation, as he held up to the rich light of a censer one of the magnificent vases—"to dream has been the business of my life. I have therefore framed for myself, as you see, a bower of dreams. In the heart of Venice could I have erected a better? You behold around you, it is true, a medley of architectural embellishments. The chastity of Ionia is offended by antediluvian devices, and the sphynxes of Egypt are outstretched upon carpets of gold. Yet the effect is incongruous to the timid alone. Proprieties of place, and especially of time, are the bugbears which terrify mankind from the contemplation of the magnificent. Once I was myself a decorist; but that sublimation of folly has palled upon my soul. All this is now the fitter for my purpose. Like these arabesque censers, my spirit is writhing in fire, and the delirium of this scene is fashioning me for the wilder visions of that land of real dreams whither I am now rapidly departing." He here paused abruptly,

bent his head to his bosom, and seemed to listen to a sound which I could not hear. At length, erecting his frame, he looked upwards, and ejaculated the lines of the Bishop of Chichester:

Stay for me there! I will not fail,
To meet thee in that hollow vale.

In the next instant, confessing the power of the wine, he threw himself at full length upon an ottoman.

A quick step was now heard upon the staircase, and a loud knock at the door rapidly succeeded. I was hastening to anticipate a second disturbance, when a page of Mentoni's household burst into the room, and faltered out, in a voice choking with emotion, the incoherent words, "My mistress!—my mistress!—Poisoned!—poisoned! Oh, beautiful Aphrodite!"

Bewildered, I flew to the ottoman, and endeavored to arouse the sleeper to a sense of the startling intelligence. But his limbs were rigid—his lips were livid—his lately beaming eyes were riveted in *death*. I staggered back toward the table—my hand fell upon a cracked and blackened goblet—and a consciousness of the entire and terrible truth flashed suddenly over my soul.

The Masque of the Red Death

(First appeared in *Graham's Magazine*, May, 1842)

THE "Red Death" had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its Avatar and its seal—the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress, and termination of the disease, were the incidents of half an hour.

But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers and welded the bolts. They resolved to leave means neither of ingress nor egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The prince had provided all the appliances of pleasure. There were buffoons, there were improvisa-

tori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the "Red Death."

It was toward the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.

It was a voluptuous scene, that masquerade. But first let me tell of the rooms in which it was held. There were seven—an imperial suite. In many palaces, however, such suites form a long and straight vista, while the folding doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different; as might have been expected from the duke's love of the *bizarre*. The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example in blue—and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange—the fifth with white—the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood color. Now in no one of the seven apartments was there any lamp or candelabrum, amid the profusion of golden ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from the lamp or candle within the suite of chambers. But in the corridors that followed the suite, there stood, opposite to each window, a heavy tripod, bearing a brazier of fire, that projected its rays through the tinted glass and so glaringly illumined the room. And thus were produced a multitude of gaudy and fantastic appearances. But in the western or black chamber the effect of the firelight that streamed upon the dark hangings through the blood-tinted panes was ghastly in the extreme, and produced so wild a look upon the countenances of those who entered, that there were few of the company bold enough to set foot within its precincts at all.

It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical,

but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion; and then, after the lapse of sixty minutes (which embrace three thousand and six hundred seconds of the Time that flies), there came yet another chiming of the clock, and then were the same disconcert and tremulousness and meditation as before.

But, in spite of these things, it was a gay and magnificent revel. The tastes of the duke were peculiar. He had a fine eye for colors and effects. He disregarded the *decora* of mere fashion. His plans were bold and fiery, and his conceptions glowed with barbaric lustre. There are some who would have thought him mad His followers felt that he was not. It was necessary to hear and see and touch him to be *sure* that he was not.

He had directed, in great part, the movable embellishments of the seven chambers, upon occasion of this great *fete;* and it was his own guiding taste which had given character to the masqueraders. Be sure they were grotesque. There were much glare and glitter and piquancy and phantasm—much of what has been since seen in "Hernani." There were arabesque figures with unsuited limbs and appointments.

There were delirious fancies such as the madman fashions. There were much of the beautiful, much of the wanton, much of the *bizarre,* something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these—the dreams—writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And, anon, there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away—they have endured but an instant—and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live, and writhe to and fro more merrily than ever, taking hue from the many-tinted windows through which stream the rays from the tripods. But to the chamber which lies most westwardly of the seven there are now none of the maskers who venture; for the night is waning away; and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appalls; and to him whose foot falls upon the sable carpet, there comes from the near clock of ebony a muffled peal more solemnly emphatic than any

which reaches *their* ears who indulge in the more remote gaieties of the other apartments.

But these other apartments were densely crowded, and in them beat feverishly the heart of life. And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock. And then the music ceased, as I have told; and the evolutions of the waltzers were quieted; and there was an uneasy cessation of all things as before. But now there were twelve strokes to be sounded by the bell of the clock; and thus it happened, perhaps that more of thought crept, with more of time, into the meditations of the thoughtful among those who revelled. And thus too, it happened, perhaps, that before the last echoes of the last chime had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked figure which had arrested the attention of no single individual before. And the rumor of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise—then, finally, of terror, of horror, and of disgust.

In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation. In truth the masquerade license of the night was nearly unlimited; but the figure in question had out-Heroded Herod, and gone beyond the bounds of even the prince's indefinite decorum. There are chords in the hearts of the most reckless which cannot be touched without emotion Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made. The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor propriety existed. The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in *blood*—and his broad brow, with all the features of the face, was besprinkled with the scarlet horror.

When the eyes of Prince Prospero fell upon this spectral image (which, with a slow and solemn movement, as if more fully to sustain its role, stalked to and fro among the waltzers) he was seen to be convulsed, in the first moment with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

"Who dares"—he demanded hoarsely of the courtiers who stood near him—"who dares insult us with this blasphemous mockery? Seize him and unmask him—that we may know whom we have to hang, at sunrise, from the battlements!"

It was in the eastern or blue chamber in which stood the Prince Prospero as he uttered these words. They rang throughout the seven rooms loudly and clearly, for the prince was a bold and

robust man, and the music had become hushed at the waving of his hand.

It was in the blue room where stood the prince, with a group of pale courtiers by his side. At first, as he spoke, there was a slight rushing movement of this group in the direction of the intruder, who, at the moment was also near at hand, and now, with deliberate and stately step, made closer approach to the speaker. But from a certain nameless awe with which the mad assumptions of the mummer had inspired the whole party, there were found none who put forth hand to seize him; so that, unimpeded, he passed within a yard of the prince's person; and, while the vast assembly, as if with one impulse, shrank from the centres of the rooms to the walls, he made his way uninterruptedly, but with the same solemn and measured step which had distinguished him from the first, through the blue chamber to the purple —through the purple to the green— through the green to the orange— through this again to the white—and even thence to the violet, ere a decided movement had been made to arrest him. It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry—and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterward, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave cerements and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form.

And now was acknowledged the presence of the Red Reath. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all.

King Pest

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A TALE CONTAINING AN ALLEGORY

The gods do bear and will allow in kings
The things which they abhor in rascal routes.
—*Buckhurst's Tragedy of Ferrex and Porrex.*

About twelve o'clock one night in the month of October, and during the chivalrous reign of the third Edward, two seamen belonging to the crew of the "Free and Easy," a trading schooner plying between Sluys and the Thames, and then at anchor in that river, were much astonished to find themselves seated in the tap-room of an ale-house in the parish of St. Andrews, London—which ale-house bore for sign the portraiture of a "Jolly Tar."

The room, although ill-contrived, smoke-blackened, low-pitched, and in every other respect agreeing with the general character of such places at the period—was nevertheless, in the opinion of the grotesque groups scattered here and there within it, sufficiently well adapted to its purpose.

Of these groups our two seamen formed, I think, the most interesting, if not the most conspicuous.

The one who appeared to be the elder, and whom his companion addressed by the characteristic appellation of "Legs," was at the same time much the taller of the two. He might have measured six feet and a half, and an habitual stoop in the shoulders seemed to have been the necessary consequence of an altitude so enormous. Superfluities in height were, however, more than accounted for by deficiencies in other respects. He was exceedingly thin; and might, as his associates asserted, have answered, when drunk, for a pennant at the mast-head, or, when sober, have served for a jib-boom. But these jests, and others of a similar nature, had evidently produced, at no time, any effect upon the cachinnatory muscles of the tar. With high cheek-bones, large hawk-nose, retreating chin, fallen under-jaw, and huge protruding white eyes, the expression of his countenance, although tinged with a species of dogged indifference to matters and things in general, was not the less utterly solemn and serious beyond all attempts at imitation or description.

The younger seaman was, in all outward appearance, the converse of his companion. His stature could not have exceeded four feet. A pair of stumpy bow-legs supported his squat, unwieldy figure, while his unusually short and thick arms, with no ordinary fists at their extremities, swung off dangling from his sides like the fins of a sea-turtle Small eyes, of no particular color, twinkled far back in his head. His nose remained buried in the mass of flesh which enveloped his round, full,

and purple face: and his thick upper-lip rested upon the still thicker one beneath with an air of complacent self-satisfaction, much heightened by the owner's habit of licking them at intervals. He evidently regarded his tall shipmate with a feeling half-wondrous, half-quizzical; and stared up occasionally in his face as the red setting sun stares up at the crags of Ben Nevis.

Various and eventful, however, had been the peregrinations of the worthy couple in and about the different tap-houses of the neighborhood during the earlier hours of the night. Funds even the most ample, are not always everlasting: and it was with empty pockets our friends had ventured upon the present hostelrie.

At the precise period, then, when this history properly commences, Legs and his fellow, Hugh Tarpaulin, sat, each with both elbows resting upon the large oaken table in the middle of the floor, and with a hand upon either cheek. They were eying, from behind a huge flagon of unpaid-for "humming-stuff," the portentous words, "No Chalk," which to their indignation and astonishment were scored over the doorway by means of that very mineral whose presence they purported to deny. Not that the gift of decyphering written characters—a gift among the commonalty of that day considered little less cabalistical than the art of inditing—could, in strict justice, have been laid to the charge of either disciple of the sea; but there was, to say the truth, a certain twist in the formation of the letters—an indescribable lee-lurch about the whole—which foreboded, in the opinion of both seamen, a long run of dirty weather; and determined them at once, in the allegorical words of Legs himself, to "pump ship, clew up all sail, and scud before the wind."

Having accordingly disposed of what remained of the ale, and looped up the points of their short doublets, they finally made a bolt for the street. Although Tarpaulin rolled twice into the fireplace, mistaking it for the door, yet their escape was at length happily effected—and half after twelve o'clock found our heroes ripe for mischief, and running for life down a dark alley in the direction of St. Andrew's Stair, hotly pursued by the landlady of the "Jolly Tar."

At the epoch of this eventful tale, and periodically, for many years before and after, all England, but more especially the metropolis, resounded with the fearful cry of "Plague!" The city was in a great measure depopulated—and in those horrible regions, in the vicinity of the Thames, where, amid the dark, narrow, and filthy lanes and alleys, the Demon of Disease was supposed to have had his nativity, Awe, Terror, and Superstition were alone to be found stalking abroad.

By authority of the king such districts were placed *under ban,* and all persons forbidden, under pain of death, to intrude upon their dismal solitude. Yet neither the mandate of the monarch, nor the huge barriers erected at the entrance of the streets, nor the prospect of that loathsome death which, with almost absolute certainty, overwhelmed the wretch whom no peril could deter from the adventure, prevented the unfurnished and untenanted dwellings from being stripped, by the hand of nightly rapine, of every article, such as iron, brass, or lead-work, which

could in any manner be turned to a profitable account.

Above all, it was usually found, upon the annual winter opening of the barriers, that locks, bolts, and secret cellars had proved but slender protection to those rich stores of wines and liquors which, in consideration of the risk and trouble of removal, many of the numerous dealers having shops in the neighborhood had consented to trust, during the period of exile, to so insufficient a security.

But there were very few of the terror-stricken people who attributed these doings to the agency of human hands. Pest-spirits, plague-goblins, and fever-demons were the popular imps of mischief; and tales so blood-chilling were hourly told, that the whole mass of forbidden buildings was, at length, enveloped in terror as in a shroud, and the plunderer himself was often scared away by the horrors his own depredations had created; leaving the entire vast circuit of prohibited district to gloom, silence, pestilence, and death.

It was by one of the terrific barriers already mentioned, and which indicated the region beyond to be under the Pest-ban, that, in scrambling down an alley, Legs and the worthy Hugh Tarpaulin found their progress suddenly impeded. To return was out of the question, and no time was to be lost, as their pursuers were close upon their heels. With thoroughbred seamen to clamber up the roughly fashioned plank-work was a trifle; and, maddened with the twofold excitement of exercise and liquor, they leaped unhesitatingly down within the enclosure, and holding on their drunken course with shouts and yellings, were soon bewildered in its noisome and intricate recesses.

Had they not, indeed, been intoxicated beyond moral sense, their reeling footsteps must have been palsied by the horrors of their situation. The air was cold and misty. The paving-stones, loosened from their beds, lay in wild disorder amid the tall rank grass, which sprang up around the feet and ankles. Fallen houses choked up the streets. The most fetid and poisonous smells everywhere prevailed—and by the aid of that ghastly light which, even at midnight, never fails to emanate from a vapory and pestilential atmosphere, might be discerned lying in the by-paths and alleys, or rotting in the windowless habitations, the carcass of many a nocturnal plunderer arrested by the hand of the plague in the very perpetration of his robbery.

But it lay not in the power of images, or sensations, or impediments such as these, to stay the course of men who, naturally brave, and at that time especially, brimful of courage and of "humming-stuff," would have reeled, as straight as their condition might have permitted, undauntedly into the very jaws of Death. Onward—still onward stalked the grim Legs, making the desolate solemnity echo and re-echo with yells like the terrific war-whoop of the Indian; and onward, still onward rolled the dumpy Tarpaulin, hanging on to the doublet of his more active companion, and far surpassing the latter's most strenuous exertions in the way of vocal music, by bull-roarings *in basso*, from the profundity of his stentorian lungs.

They had now evidently reached the stronghold of the pestilence. Their

way at every step or plunge grew more noisome and more horrible—the paths more narrow and more intricate. Huge stones and beams falling momently from the decaying roofs above them, gave evidence, by their sullen and heavy descent, of the vast height of the surrounding houses; and while actual exertion became necessary to force a passage through frequent heaps of rubbish, it was by no means seldom that the hand fell upon a skeleton or rested upon a more fleshy corpse.

Suddenly, as the seamen stumbled against the entrance of a tall and ghastly-looking building, a yell more than usually shrill from the throat of the excited Legs, was replied to from within, in a rapid succession of wild, laughter-like, and fiendish shrieks. Nothing daunted at sounds, which, of such a nature, at such a time, and in such a place, might have curdled the very blood in hearts less irrevocably on fire, the drunken couple rushed headlong against the door, burst it open, and staggered into the midst of things with a volley of curses.

The room within which they found themselves proved to be the shop of an undertaker, but an open trap-door, in a corner of the floor near the entrance, looked down upon a long range of wine-cellars, whose depths the occasional sound of bursting bottles proclaimed to be well-stored with their appropriate contents.

In the middle of the room stood a table—in the centre of which again arose a huge tub of what appeared to be punch. Bottles of various wines and cordials, together with jugs, pitchers, and flagons of every shape and quality, were scattered profusely upon the board. Around it, upon coffin-tressels, was seated a company of six. This company I will endeavor to delineate one by one.

Fronting the entrance, and elevated a little above his companions, sat a personage who appeared to be the president of the table. His stature was gaunt and tall, and Legs was confounded to behold in him a figure more emaciated than himself. His face was as yellow as saffron—but no feature excepting one alone, was sufficiently marked to merit a particular description. This one consisted in a forehead so unusually and hideously lofty, as to have the appearance of a bonnet or crown of flesh superadded upon the natural head. His mouth was puckered and dimpled into an expression of ghastly affability, and his eyes, as indeed the eyes of all at table, were glazed over with the fumes of intoxication. This gentleman was clothed from head to foot in a richly-embroidered black silk-velvet pall, wrapped negligently around his form after the fashion of a Spanish cloak. His head was stuck full of sable hearse-plumes, which he nodded to and fro with a jaunty and knowing air; and, in his right hand, he held a huge human thigh-bone, with which he appeared to have been just knocking down some member of the company for a song.

Opposite him, and with her back to the door, was a lady of no whit the less extraordinary character. Although quite as tall as the person just described, she had no right to complain of his unnatural emaciation. She was evidently in the last stage of a dropsy; and her figure resembled nearly that of the huge puncheon of October beer

which stood, with the head driven in, close by her side, in a corner of the chamber. Her face was exceedingly round, red, and full; and the same peculiarity, or rather want of peculiarity, attached itself to her countenance, which I before mentioned in the case of the president—that is to say, only one feature of her face was sufficiently distinguished to need a separate characterization: indeed the acute Tarpaulin immediately observed that the same remark might have applied to each individual person of the party; every one of whom seemed to possess a monopoly of some particular portion of physiognomy. With the lady in question this portion proved to be the mouth. Commencing at the right ear, it swept with a terrific chasm to the left—the short pendants which she wore in either auricle continually bobbing into the aperture. She made, however, every exertion to keep her mouth closed and look dignified, in a dress consisting of a newly-starched and ironed shroud coming up close under her chin, with a crimpled ruffle of cambric muslin.

At her right hand sat a diminutive young lady whom she appeared to patronize. This delicate little creature, in the trembling of her wasted fingers, in the livid hue of her lips, and in the slight hectic spot which tinged her otherwise leaden complexion, gave evident indications of a galloping consumption. An air of extreme *haut ton*, however, pervaded her whole appearance; she wore in a graceful and *degage* manner, a large and beautiful winding-sheet of the finest India lawn; her hair hung in ringlets over her neck; a soft smile played about her mouth; but her nose, extremely long, thin, sinuous, flexible, and pimpled, hung down far below her under-lip, and, in spite of the delicate manner in which she now and then moved it to one side or the other with her tongue, gave to her countenance a somewhat equivocal expression.

Over against her, and upon the left of the dropsical lady, was seated a little puffy, wheezing, and gouty old man, whose cheeks reposed upon the shoulders of their owner, like two huge bladders of Oporto wine. With his arms folded, and with one bandaged leg deposited upon the table, he seemed to think himself entitled to some consideration. He evidently prided himself much upon every inch of his personal appearance, but took more especial delight in calling attention to his gaudy-colored surtout. This, to say the truth, must have cost him no little money, and was made to fit him exceedingly well—being fashioned from one of the curiously embroidered silken covers appertaining to those glorious escutcheons which, in England and elsewhere, are customarily hung up, in some conspicuous place, upon the dwellings of departed aristocracy.

Next to him, and at the right hand of the president, was a gentleman in long white hose and cotton drawers. His frame shook, in a ridiculous manner, with a fit of what Tarpaulin called "the horrors." His jaws, which had been newly shaved, were tightly tied up by a bandage of muslin; and his arms being fastened in a similar way at the wrists, prevented him from helping himself too freely to the liquors upon the table; a precaution rendered necessary, in the opinion of Legs, by

the peculiarly sottish and wine-bibbing cast of his visage. A pair of prodigious ears, nevertheless, which it was no doubt found impossible to confine, towered away into the atmosphere of the apartment, and were occasionally pricked up in a spasm, at the sound of the drawing of a cork.

Fronting him, sixthly and lastly, was situated a singularly stiff-looking personage, who being afflicted with paralysis, must, to speak seriously, have felt very ill at ease in his unaccommodating habiliments. He was habited, somewhat uniquely, in a new and handsome mahogany coffin. Its top or head-piece pressed upon the skull of the wearer, and extended over it in the fashion of a hood, giving to the entire face an air of indescribable interest. Armholes had been cut in the sides for the sake not more of elegance than of convenience; but the dress, nevertheless, prevented its proprietor from sitting as erect as his associates; and as he lay reclining against his tressel, at an angle of forty-five degrees, a pair of huge goggle eyes rolled up their awful whites toward the ceiling in absolute amazement at their own enormity.

Before each of the party lay a portion of a skull, which was used as a drinking-cup. Overhead was suspended a human skeleton, by means of a rope tied round one of the legs and fastened to a ring in the ceiling. The other limb, confined by no such fetter, stuck off from the body at right angles, causing the whole loose and rattling frame to dangle and twirl about at the caprice of every occasional puff of wind which found its way into the apartment. In the cranium of this hideous thing lay a quantity of ignited charcoal, which threw a fitful but vivid light over the entire scene; while coffins, and other wares appertaining to the shop of an undertaker, were piled high up around the room, and against the windows, preventing any ray from escaping into the street.

At sight of this extraordinary assembly, and of their still more extraordinary paraphernalia, our two seamen did not conduct themselves with that degree of decorum which might have been expected. Legs, leaning against the wall near which he happened to be standing, dropped his lower jaw still lower than usual, and spread open his eyes to their fullest extent; while Hugh Tarpaulin, stooping down so as to bring his nose upon a level with the table, and spreading out a palm upon either knee, burst into a long, loud, and obstreperous roar of very ill-timed and immoderate laughter.

Without, however, taking offence at behavior so excessively rude, the tall president smiled very graciously upon the intruders—nodded to them in a dignified manner with his head of sable plumes—and, arising, took each by an arm, and led him to a seat which some others of the company had placed in the meantime for his accommodation. Legs to all this offered not the slightest resistance, but sat down as he was directed; while the gallant Hugh, removing his coffin-tressel from its station near the head of the table, to the vicinity of the little consumptive lady in the winding sheet, plumped down by her side in high glee, and pouring out a skull of red wine, quaffed it to their better acquaintance. But at this presumption the stiff gentleman in the coffin seemed exceedingly nettled; and

serious consequences might have ensued, had not the president, rapping upon the table with his truncheon, diverted the attention of all present to the following speech:

"It becomes our duty upon the present happy occasion——"

"Avast there!" interrupted Legs, looking very serious, "avast there a bit, I say, and tell us who the devil ye all are, and what business ye have here, rigged off like the foul fiends, and swilling the snug blue ruin stowed away for the winter by my honest ship-mate, Will Wimble, the undertaker!"

At this unpardonable piece of ill-breeding, all the original company half-started to their feet, and uttered the same rapid succession of wild fiendish shrieks which had before caught the attention of the seamen The president, however, was the first to recover his composure, and at length, turning to Legs with great dignity, recommenced:

"Most willingly will we gratify any reasonable curiosity on the part of guests so illustrious, unbidden though they be. Know then that in these dominions I am monarch, and here rule with undivided empire under the title of 'King Pest the First.'

"This apartment, which you no doubt profanely suppose to be the shop of Will Wimble the undertaker—a man whom we know not, and whose plebeian appellation has never before this night thwarted our royal ears—this apartment, I say, is the Dais-Chamber of our Palace, devoted to the councils of our kingdom, and to other sacred and lofty purposes.

"The noble lady who sits opposite is Queen Pest, our Serene Consort. The other exalted personages whom you behold are all of our family, and wear the insignia of the blood royal under the respective titles of 'His Grace the Arch Duke Pest-Iferous'—'His Grace the Duke Pest-Ilential'—'His Grace the Duke Tem-Pest'—and 'Her Serene Highness the Arch Duchess Ana-Pest.'

"As regards," continued he, "your demand of the business upon which we sit here in council, we might be pardoned for replying that it concerns, and concerns *alone*, our own private and regal interest, and is in no manner important to any other than ourself. But in consideration of those rights to which as guests and strangers you may feel yourselves entitled, we will furthermore explain that we are here this night, prepared by deep research and accurate investigation, to examine, analyze, and thoroughly determine the indefinable spirit—the incomprehensible qualities and nature—of those inestimable treasures of the palate, the wines, ales, and liquors of this goodly metropolis: by so doing to advance not more our own designs than the true welfare of that unearthly sovereign whose reign is over us all, whose dominions are unlimited, and whose name is 'Death.'"

"Whose name is Davy Jones!" ejaculated Tarpaulin, helping the lady by his side to a skull of liqueur, and pouring out a second for himself.

"Profane varlet!" said the president, now turning his attention to the worthy Hugh, "profane and execrable wretch!—we have said, that in consideration of those rights which, even in thy filthy person, we feel no inclination to violate, we have condescended to make reply to thy rude and unreasonable inquiries. We nevertheless, for your unhallowed intrusion upon our councils,

believe it our duty to mulct thee and thy companion in each a gallon of Black Strap—having imbibed which to the prosperity of our kingdom—at a single draught—and upon your bended knees—ye shall be forthwith free either to proceed upon your way, or remain and be admitted to the privileges of our table, according to your respective and individual pleasures."

"It would be a matter of utter unpossibility," replied Legs, whom the assumption and dignity of King Pest the First had evidently inspired with some feelings of respect, and who arose and steadied himself by the table as he spoke—"it would, please your majesty, be a matter of utter unpossibility to stow away in my hold even one fourth part of that same liquor which your majesty has just mentioned. To say nothing of the stuffs placed on board in the forenoon by way of ballast, and not to mention the various ales and liqueurs shipped this evening at various seaports, I have, at present, a full cargo of 'humming-stuff' taken in and duly paid for at the sign of the 'Jolly Tar.' You will therefore, please your majesty, be so good as to take the will for the deed—for by no manner of means either can I or will I swallow another drop—least of all a drop of that villainous bilge-water that answers to the name of 'Black Strap.'"

"Belay that!" interrupted Tarpaulin, astonished not more at the length of his companion's speech than at the nature of his refusal—"Belay that, you lubber!—and I say, Legs, none of your palaver. *My* hull is still light, although I confess you yourself seem to be a little top-heavy; and as far as the matter of your share of the cargo, why rather than raise a squall I would find stowage-room for it myself, but——"

"This proceeding," interposed the president, "is by no means in accordance with the terms of the mulct or sentence, which is in its nature Median, and not to be altered or recalled. The conditions we have imposed must be fulfilled to the letter, and that without a moment's hesitation—in failure of which fulfillment we decree that you do here be tied neck and heels together, and duly drowned, as rebels in yon hogshead of October beer!"

"A sentence!—a sentence!—a righteous and just sentence!—a glorious decree!—a most worthy and upright, and holy condemnation!" shouted the Pest family altogether. The king elevated his forehead into innumerable wrinkles; the gouty little old man puffed like a pair of bellows; the lady of the winding-sheet waved her nose to and fro; the gentleman in the cotton drawers pricked up his ears; she of the shroud gasped like a dying fish; and he of the coffin looked stiff and rolled up his eyes. "Ugh! ugh! ugh!" chuckled Tarpaulin, without heeding the general excitation, "ugh! ugh! ugh!—ugh! ugh! ugh! ugh! —ugh! ugh! ugh!—I was saying," said he—"I was saying when Mr. King Pest poked in his marlinspike, that as for the matter of two or three gallons more or less of Black Strap, it was a trifle to a tight sea-boat like myself not overstowed—but when it comes to drinking the health of the Devil (whom God assoilzie) and going down upon my marrow-bones to his ill-favored majesty there, whom I know, as well as I know myself to be a sinner, to be nobody in the whole world but Tim Hurlygurly

the stage-player!—why! it's quite another guess sort of a thing, and utterly and altogether past my comprehension."

He was not allowed to finish this speech in tranquillity. At the name of Tim Hurlygurly the whole assembly leaped from their seats.

"Treason!" shouted his Majesty King Pest the First.

"Treason!" said the little man with the gout.

"Treason!" screamed the Arch Duchess Ana-Pest.

"Treason!" muttered the gentleman with his jaws tied up.

"Treason!" growled he of the coffin.

"Treason! treason!" shrieked her majesty of the mouth; and seizing by the hinder part of his breeches the unfortunate Tarpaulin, who had just commenced pouring out for himself a skull of liqueur, she lifted him high into the air, and let him fall without ceremony into the huge open puncheon of his beloved ale. Bobbing up and down, for a few seconds, like an apple in a bowl of toddy, he, at length, finally disappeared amid the whirlpool of foam which, in the already effervescent liquor, his struggles easily succeeded in creating.

Not tamely, however, did the tall seaman behold the discomfiture of his companion. Jostling King Pest through the open trap, the valiant Legs slammed the door down upon him with an oath, and strode toward the centre of the room. Here tearing down the skeleton which swung over the table, he laid it about him with so much energy and good-will that, as the last glimpses of light died away within the apartment, he succeeded in knocking out the brains of the little gentleman with the gout. Rushing then with all his force against the fatal hogshead full of October ale and Hugh Tarpaulin, he rolled it over and over in an instant. Out poured a deluge of liquor so fierce—so impetuous—so overwhelming—that the room was flooded from wall to wall—the loaded tables was overturned—the tressles were thrown upon their backs—the tub of punch into the fire-place—and the ladies into hysterics. Piles of death-furniture floundered about. Jugs, pitchers, and carboys mingled promiscuously in the *melee*, and wicker flagons encountered desperately with bottles of junk. The man with the horrors was drowned upon the spot—the little stiff gentleman floated off in his coffin—and the victorious Legs, seizing by the waist the fat lady in the shroud, rushed out with her into the street, and made a bee-line for the "Free and Easy," followed under easy sail by the redoubtable Hugh Tarpaulin, who, having sneezed three or four times, panted and puffed after him with the Arch Duchess Ana-Pest.

The Cask of Amontillado

(First appeared in *Godey's Lady's Book*, November, 1846.—Ed.)

THE thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length* I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adapted to suit the time and opportunity—to practice imposture upon the British and Austrian *millionaires*. In painting and gemmary Fortunato, like his country men, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skilful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

I said to him: "My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado, and I have my doubts."

"How?" said he "Amontillado? A pipe? Impossible! And in the middle of the carnival!"

"I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

"Amontillado!"

"I have my doubts."

"Amontillado!"

"And I must satisfy them."

"Amontillado!"

"As you are engaged, I am on my way to Luchesi. If any one has a critical turn, it is he. He will tell me——"

"Luchesi cannot tell Amontillado from Sherry."

"And yet some fools will have it

that his taste is a match for your own."

"Come, let us go."

"Whither?"

"To your vaults."

"My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi——"

"I have no engagement—come."

"My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with nitre."

"Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado."

Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a *roquelaire* closely about my person, I suffered him to hurry me to my palazzo.

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

I took from their sconces two flambeaux, and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

"The pipe?" said he.

"It is farther on," said I; "but observe the white webwork which gleams from these cavern walls."

He turned toward me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.

"Nitre?" he asked, at length.

"Nitre," I replied. "How long have you had that cough?"

"Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!"

My poor friend found it impossible to reply for many minutes.

"It is nothing," he said, at last.

"Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi——"

"Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

"True—true," I replied; "and, indeed, I had no intention of alarming you unnecessarily; but you should use all proper caution. A draught of this Medoc will defend us from the damps."

Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.

"Drink," I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

"I drink," he said, "to the buried that repose around us."

"And I to your long life."

He again took my arm, and we proceeded.

"These vaults," he said, "are extensive."

"The Montresors," I replied, "were a great and numerous family."

"I forget your arms."

"A huge human foot d'or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel."

"And the motto?"

"*Nemo me impune lacessit.*"

"Good!" he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons intermingling, into the innmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

"The nitre!" I said; "see, it increases. It hangs like moss upon the vaults. We are below the river's bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough——"

"It is nothing," he said; "let us go on. But first, another draught of the Medoc."

I broke and reached him a flagon of De Grave. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upward with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement—a grotesque one.

"You do not comprehend?" he said.

"Not I," I replied.

"Then you are not of the brotherhood."

"How?"

"You are not of the masons."

"Yes, yes," I said; "yes, yes."

"You? Impossible! A mason?"

"A mason," I replied.

"A sign," he said.

"It is this," I answered, producing a trowel from beneath the folds of my *roquelaire*.

"You jest," he exclaimed, recoiling a few paces. "But let us proceed to the Amontillado."

"Be it so," I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.

At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was

backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, unlifting his dull torch, endeavored to pry into the depth of the recess. Its termination the feeble light did not enable us to see.

"Proceed," I said; "herein is the Amontillado. As for Luchesi——"

"He is an ignoramus," interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche, and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

"Pass your hand," I said, "over the wall; you cannot help feeling the nitre. Indeed it is *very* damp. Once more let me *implore* you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power."

"The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

"True," I replied; "the Amontillado."

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the masonwork, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed —I aided—I surpassed them in volume and in strength. I did this, and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the

tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said—

"Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!——over our wine—he! he! he!"

"The Amontillado!" I said.

"He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone."

"Yes," I said, "let us be gone."

"For the love of God, Montresor!"

"Yes," I said, "for the love of God!"

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud;

"Fortunato!"

No answer. I called again;

"Fortunato!"

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart of bones. For the half of a century no mortal has disturbed them. *In pace requiescat!*

The Black Cat

(First appeared in *United States Saturday Post,* August, 1843.—Ed.)

For the most wild yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not—and very surely do I not dream. But to-morrow I die, and to-day I would unburden my soul. My immediate purpose is to place before the world, plainly, succinctly, and without comment, a series of mere household events. In their consequences, these events have terrified—have tortured—have destroyed me. Yet I will not attempt to expound them. To me, they have presented little but horror—to many they will seem less terrible than *barroques.* Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the commonplace—some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects.

From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was

even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them. This peculiarity of character grew with my growth, and, in my manhood, I derived from it one of my principal sources of pleasure. To those who have cherished an affection for a faithful and sagacious dog, I need *hardly be at the trouble of explaining* the nature or the intensity of the gratification thus derivable. There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere *Man*.

I married early, and was happy to find in my wife a disposition not uncongenial with my own. Observing my partiality for domestic pets, she lost no opportunity of procuring those of the most agreeable kind. We had birds, gold-fish, a fine dog, rabbits, a small monkey, and a *cat*.

This latter was a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree. In speaking of his intelligence, my wife, who at heart was not a little tinctured with superstition, made frequent allusion to the ancient popular notion, which regarded all black cats as witches in disguise. Not that she was ever *serious* upon this point—and I mention the matter at all for no better reason than that it happens, just now, to be remembered.

Pluto—this was the cat's name—was my favorite pet and playmate. I alone fed him, and he attended me wherever I went about the house. It was even with difficulty that I could prevent him from following me through the streets.

Our friendship lasted, in this manner, for several years, during which my general temperament and character —through the instrumentality of the Fiend Intemperance—had (I blush to confess it) experienced a radical alteration for the worse. I grew, day by day, more moody, more irritable, more regardless of the feelings of others. I suffered myself to use intemperate language to my wife. At length, I even offered her personal violence. My pets, of course, were made to feel the change in my disposition. I not only neglected, but ill-used them. For Pluto, however, I still retained sufficient regard to restrain me from maltreating him, as I made no scruple of maltreating the rabbits, the monkey, or even the dog, when, by accident, or through affection, they came in my way. But my disease grew upon me—for what disease is like Alcohol!—and at length even Pluto, who was now becoming old, and consequently somewhat peevish—even Pluto began to experience the effects of my ill temper.

One night, returning home, much intoxicated, from one of my haunts about town, I fancied that the cat avoided my presence. I seized him; when, in his fright at my violence, he inflicted a slight wound upon my hand with his teeth. The fury of a demon instantly possessed me. I knew myself no longer. My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fibre of my frame. I took from my waistcoat-

pocket a penknife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket! I blush, I burn, I shudder, while I pen the damnable atrocity.

When reason returned with the morning—when I had slept off the fumes of the night's debauch—I experienced a sentiment half of horror, half of remorse, for the crime of which I had been guilty; but it was, at best, a feeble and equivocal feeling, and the soul remained untouched. I again plunged into excess, and soon drowned in wine all memory of the deed.

In the meantime the cat slowly recovered. The socket of the lost eye presented, it is true, a frightful appearance, but he no longer appeared to suffer any pain. He went about the house as usual, but, as might be expected, fled in extreme terror at my approach. I had so much of my old heart left, as to be at first grieved by this evident dislike on the part of a creature which had once so loved me. But this feeling soon gave place to irritation. And then came, as if to my final and irrevocable overthrow, the spirit of PERVERSENESS. Of this spirit philosophy takes no account. Yet I am not more sure that my soul lives, than I am that perverseness is one of the primitive impulses of the human heart—one of the indivisible primary faculties, or sentiments, which give direction to the character of Man. Who has not, a hundred times, found himself committing a vile or a stupid action, for no other reason than because he knows he should *not?* Have we not a perpetual inclination, in the teeth of our best judgment, to violate that which is *Law,* merely because we understand it to be such? This spirit of perverseness, I say, came to my final overthrow. It was this unfathomable longing of the soul *to vex itself*—to offer violence to its own nature—to do wrong for the wrong's sake only—that urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute. One morning, in cold blood, I slipped a noose about its neck and hung it to the limb of a tree—hung it with the tears streaming from my eyes, and with the bitterest remorse at my heart—hung it *because* I knew that it had loved me, and *because* I felt it had given me no reason of offence—hung it *because* I knew that in so doing I was committing a sin—a deadly sin that would so jeopardize my immortal soul as to place it—if such a thing were possible—even beyond the reach of the infinite mercy of the Most Merciful and Most Terrible God.

On the night of the day on which this most cruel deed was done, I was aroused from sleep by the cry of fire. The curtains of my bed were in flames. The whole house was blazing. It was with great difficulty that my wife, a servant, and myself, made our escape from the conflagration. The destruction was complete. My entire worldly wealth was swallowed up, and I resigned myself thenceforward to despair.

I am above the weakness of seeking to establish a sequence of cause and effect, between the disaster and the atrocity. But I am detailing a chain of facts—and wish not to leave even a possible link imperfect. On the day succeeding the fire, I visited the ruins. The walls, with one exception, had fallen in. This exception was found in

a compartment wall, not very thick, which stood about the middle of the house, and against which had rested the head of my bed. The plastering had here, in great measure, resisted the action of the fire—a fact which I attributed to its having been recently spread. About this wall a dense crowd were collected, and many persons seemed to be examining a particular portion of it with very minute and eager attention. The words "strange!" "singular!" and other similar expressions, excited my curiosity. I approached and saw, as if graven in *bas-relief* upon the white surface, the figure of a gigantic *cat*. The impression was given with an accuracy truly marvellous. There was a rope about the animal's neck.

When I first beheld this apparition—for I could scarcely regard it as less—my wonder and my terror were extreme. But at length reflection came to my aid. The cat, I remembered, had been hung in a garden adjacent to the house. Upon the alarm of fire, this garden had been immediately filled by the crowd—by some one of whom the animal must have been cut from the tree and thrown, through an open window, into my chamber. This had probably been done with the view of arousing me from sleep. The falling of other walls had compressed the victim of my cruelty into the substance of the freshly-spread plaster; the lime of which, with the flames, and the *ammonia* from the carcass, had then accomplished the portraiture as I saw it.

Although I thus readily accounted to my reason, if not altogether to my conscience, for the startling fact just detailed, it did not the less fail to make a deep impression upon my fancy. For months I could not rid myself of the phantasm of the cat; and, during this period, there came back into my spirit a half-sentiment that seemed, but was not, remorse. I went so far as to regret the loss of the animal, and to look about me, among the vile haunts which I now habitually frequented, for another pet of the same species, and of s o m e w h a t similar appearance, with which to supply its place.

One night as I sat, half stupefied, in a den of more than infamy, my attention was suddenly drawn to some black object, reposing upon the head of one of the immense hogsheads of gin, or of rum, which constituted the chief furniture of the apartment. I had been looking steadily at the top of this hogshead for some minutes, and what now caused me surprise was the fact that I had not sooner perceived the object thereupon. I approached it, and touched it with my hand. It was a black cat—a very large one—fully as large as Pluto, and closely resembling him in every respect but one. Pluto had not a white hair upon any portion of his body; but this cat had a large, although indefinite splotch of white, covering nearly the whole region of the breast.

Upon my touching him, he immediately arose, purred loudly, rubbed against my hand, and appeared delighted with my notice. This, then, was the very creature of which I was in search. I at once offered to purchase it of the landlord; but this person made no claim to it—knew nothing of it—had never seen it before.

I continued my caresses, and when I prepared to go home, the animal evinced a disposition to accompany me.

I permitted it to do so; occasionally stooping and patting it as I proceeded. When it reached the house it domesticated itself at once, and became immediately a great favorite with my wife.

For my own part, I soon found a dislike to it arising within me. This was just the reverse of what I had anticipated; but—I know not how or why it was—its evident fondness for myself rather disgusted and annoyed me. By slow degrees these feelings of disgust and annoyance rose into the bitterness of hatred. I avoided the creature; a certain sense of shame, and the remembrance of my former deed of cruelty, preventing me from physically abusing it. I did not, for some weeks, strike, or otherwise violently ill use it; but gradually—very gradually—I came to look upon it with unutterable loathing, and to flee silently from its odious presence, as from the breath of a pestilence.

What added, no doubt, to my hatred of the beast, was the discovery, on the morning after I brought it home, that, like Pluto, it also had been deprived of one of its eyes. This circumstance, however, only endeared it to my wife, who, as I have already said, possessed, in a high degree, that humanity of feeling which had once been my distinguishing trait, and the source of many of my simplest and purest pleasures.

With my aversion to this cat, however, its partiality for myself seemed to increase. It followed my footsteps with a pertinacity which it would be difficult to make the reader comprehend. Wherever I sat, it would crouch beneath my chair, or spring upon my knees, covering me with its loathsome caresses. If I arose to walk it would get between my feet and thus nearly throw me down, or, fastening its long and sharp claws in my dress, clamber, in this manner, to my breast. At such times, although I longed to destroy it with a blow, I was yet withheld from so doing, partly by a memory of my former crime, but chiefly—let me confess it at once—by absolute *dread* of the beast.

This dread was not exactly a dread of physical evil—and yet I should be at a loss how otherwise to define it. I am almost ashamed to own—yes, even in this felon's cell, I am almost ashamed to own—that the terror and horror with which the animal inspired me, had been heightened by one of the merest chimeras it would be possible to conceive. My wife had called my attention, more than once, to the character of the mark of white hair, of which I have spoken, and which constituted the sole visible difference between the strange beast and the one I had destroyed. The reader will remember that this mark, although large, had been originally very indefinite; but, by slow degrees—degrees nearly imperceptible, and which for a long time my reason struggled to reject as fanciful—it had, at length, assumed a rigorous distinctness of outline. It was now the representation of an object that I shudder to name—and for this, above all, I loathed, and dreaded, and would have rid myself of the monster *had* I dared—it was now, I say, the image of a hideous—of a ghastly thing—of the GALLOWS!—oh, mournful and terrible engine of Horror and of Crime—of Agony and of Death!

And now was I indeed wretched beyond the wretchedness of mere Hu-

manity. And *a brute beast*—whose fellow I had contemptuously destroyed —*a brute beast* to work out for *me*—for me, a man fashioned in the image of the High God—so much of insufferable woe! Alas! neither by day nor by night knew I the blessing of rest any more! During the former the creature left me no moment alone, and in the latter I started hourly from dreams of unutterable fear to find the hot breath of *the thing* upon my face, and its vast weight—an incarnate nightmare that I had no power to shake off—incumbent eternally upon my *heart!*

Beneath the pressure of torments such as these the feeble remnant of the good within me succumbed. Evil thoughts became my sole intimates—the darkest and most evil of thoughts. The moodiness of my usual temper increased to hatred of all things and of all mankind; while from the sudden, frequent, and ungovernable outbursts of a fury to which I now blindly abandoned myself, my uncomplaining wife, alas, was the most usual and the most patient of sufferers.

One day she accompanied me, upon some household errand, into the cellar of the old building which our poverty compelled us to inhabit. The cat followed me down the steep stairs, and, nearly throwing me headlong, exasperated me to madness. Uplifting an axe, and forgetting in my wrath the childish dread which had hitherto stayed my hand, I aimed a blow at the animal, which, of course, would have proved instantly fatal had it descended as I wished. But this blow was arrested by the hand of my wife. Goaded by the interference into a rage more than demoniacal, I withdrew my arm from her grasp and buried the axe in her brain. She fell dead upon the spot without a groan.

This hideous murder accomplished, I set myself forthwith, and with entire deliberation, to the task of concealing the body. I knew that I could not remove it from the house, either by day or night, without the risk of being observed by the neighbors. Many projects entered my mind. At one period I thought of cutting the corpse into minute fragments, and destroying them by fire. At another, I resolved to dig a grave for it in the floor of the cellar. Again, I deliberated about casting it in the well in the yard—about packing it in a box, as if merchandise, with the usual arrangements, and so getting a porter to take it from the house. Finally I hit upon what I considered a far better expedient than either of these. I determined to wall it up in the cellar, as the monks of the Middle Ages are recorded to have walled up their victims.

For a purpose such as this the cellar was well adapted. Its walls were loosely constructed, and had lately been plastered throughout with a rough plaster, which the dampness of the atmosphere had prevented from hardening. Moreover, in one of the walls was a projection, caused by a false chimney, or fireplace, that had been filled up and made to resemble the rest of the cellar. I made no doubt that I could readily displace the bricks at this point, insert the corpse, and wall the whole up as before, so that no eye could detect any thing suspicious.

And in this calculation I was not de-

ceived. By means of a crowbar I easily dislodged the bricks, and, having carefully deposited the body against the inner wall, I propped it in that position, while with little trouble I relaid the whole structure as it originally stood. Having procured mortar, sand, and hair, with every possible precaution, I prepared a plaster which could not be distinguished from the old, and with this I very carefully went over the new brick-work. When I had finished, I felt satisfied that all was right. The wall did not present the slightest appearance of having been disturbed. The rubbish on the floor was picked up with the minutest care. I looked around triumphantly, and said to myself: "Here at least, then, my labor has not been in vain."

My next step was to look for the beast which had been the cause of so much wretchedness; for I had, at length, firmly resolved to put it to death. Had I been able to meet with it at the moment, there could have been no doubt of its fate; but it appeared that the crafty animal had been alarmed at the violence of my previous anger, and forebore to present itself in my present mood. It is impossible to describe or to imagine the deep, the blissful sense of relief which the absence of the detested creature occasioned in my bosom. It did not make its appearance during the night; and thus for one night, at least, since its introduction into the house, I soundly and tranquilly slept; aye, *slept* even with the burden of murder upon my soul.

The second and the third day passed, and still my tormentor came not. Once again I breathed as a free man. The monster, in terror, had fled the premises for ever! I should behold it no more! My happiness was supreme! The guilt of my dark deed disturbed me but little. Some few inquiries had been made, but these had been readily answered. Even a search was instituted—but of course nothing was to be discovered. I looked upon my future felicity as secured.

Upon the fourth day of the assassination, a party of the police came, very unexpectedly, into the house, and proceeded again to make rigorous investigation of the premises. Secure, however, in the inscrutability of my place of concealment, I felt no embarrassment whatever. The officers bade me accompany them in their search. They left no nook or corner unexplored. At length, for the third or fourth time, they descended into the cellar. I quivered not in a muscle. My heart beat calmly as that of one who slumbers in innocence. I walked the cellar from end to end. I folded my arms upon my bosom, and roamed easily to and fro. The police were thoroughly satisfied and prepared to depart. The glee at my heart was too strong to be restrained. I burned to say if but one word, by way of triumph, and to render doubly sure their assurance of my guiltlessness.

"Gentlemen," I said at last, as the party ascended the steps, "I delight to have allayed your suspicions. I wish you all health and a little more courtesy. By the bye, gentlemen, this —this is a very well-constructed house," (in the rabid desire to say something easily, I scarcely knew what I uttered at all),—"I may say an *excellently* well-constructed house. These walls—

are you going, gentlemen?—these walls are solidly put together"; and here, through the mere frenzy of bravado, I rapped heavily with a cane which I held in my hand, upon that very portion of the brickwork behind which stood the corpse of the wife of my bosom.

But may God shield and deliver me from the fangs of the Arch-Fiend! No sooner had the reverberation of my blows sunk into silence, than I was answered by a voice from within the tomb!—by a cry, at first muffled and broken, like the sobbing of a child, and then quickly swelling into one long, loud and continuous scream, utterly anomalous and inhuman—a howl—a wailing shriek, half of horror and half of triumph, such as might have arisen only out of hell, conjointly from the throats of the damned in their agony and of the demons that exult in the damnation.

Of my own thoughts it is folly to speak. Swooning, I staggered to the opposite wall. For one instant the party on the stairs remained motionless, through extremity of terror and awe. In the next a dozen stout arms were toiling at the wall. It fell bodily. The corpse, already greatly decayed and clotted with gore, stood erect before the eyes of the spectators. Upon its head, with red extended mouth and solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman. I had walled the monster up within the tomb.

The Tell-Tale Heart

(First published in *The Pioneer*, January, 1843.—Ed.)

TRUE!—nervous—very, very dreadfully nervous I had been and am! but why *will* you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work!

I was never kinder to the old man

than during the whole week before I killed him. And every night, about midnight. I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I *felt* the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in the bed, crying out—"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had

been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "it is merely a cricket which has made a single chirp." Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. *All in vain;* because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to *feel* the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and full upon the vulture eye.

It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And now have I not told you that what you mistake for madness is but over-acuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew *that* sound well too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror *must* have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the

wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye—not even *his*—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart,—for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night: suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled,—for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search *well.* I led, them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My *manner* had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definitiveness—until, at length, I found that the noise was *not* within my ears.

No doubt I now grew *very* pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was *a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton.* I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observation of the men—but the noise steadily increased. Oh God! what *could* I do? I foamed—I raved—I swore. I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—*louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty

God!—no, no! They heard!—they suspected!—they *knew!*—they were making a *mockery* of my horror!—this I thought, and this I think. But any thing was better than this agony! Any thing was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! *louder!*—

"Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!"

The Imp of the Perverse

(First published in *Graham's Magazine* July, 1845.—Ed.)

In the consideration of the faculties and impulses—of the *prima mobilia* of the human soul, the phrenologists have failed to make room for a propensity which, although obviously existing as a radical, primitive, irreducible sentiment, has been equally overlooked by all the moralists who have preceded them. In the pure arrogance of the reason, we have all overlooked it. We have suffered its existence to escape our senses, solely through want of belief—of faith;—whether it be faith in Revelation, or faith in the Kabbala. The idea of it has never occurred to us, simply because of its supererogation. We saw no *need* of the impulse—for the propensity. We could not perceive its necessity. We could not understand, that is to say, we could not have understood, had the notion of this *primum mobile* ever obtruded itself;—we could not have understood in what manner it might be made to further the objects of humanity, either temporal or eternal. It cannot be denied that phrenology and, in great measure, all metaphysicianism have been concocted *a priori*. The intellectual or logical man, rather than the understanding or observant man, set himself to imagine designs—to dictate purposes to God. Having thus fathomed, to his satisfaction, the intentions of Jehovah, out of these intentions he built his innumerable systems of mind. In the matter of phrenology, for example, we first determined, naturally enough, that it was the design of the Deity that man should eat. We then assigned to man an organ of alimentiveness, and this organ is the scourge with which the Deity compels man, will-I nill-I, into eating. Secondly, having settled it to be God's will that man should continue his species, we discovered an organ of amativeness, forthwith. And so with combativeness, with ideality, with causality, with constructiveness,—so, in short, with every organ, whether representing a propensity, a moral sentiment, or a faculty of the pure intellect. And in these arrangements of the *principia* of human action, the Spurzheimites, whether right or wrong, in part, or upon the whole, have but followed, in principle, the footsteps of their predecessors; deducing and establishing every thing from the preconceived destiny of

man, and upon the ground of the objects of his Creator.

It would have been wiser, it would have been safer, to classify (if classify we must) upon the basis of what man usually or occasionally did, and was always occasionally doing, rather than upon the basis of what we took it for granted the Deity intended him to do. If we cannot comprehend God in his visible works, how then in his inconceivable thoughts, that call the works into being? If we cannot understand him in his objective creatures, how then in his substantive moods and phases of creation?

Induction, *a posteriori*, would have brought phrenology to admit, as an innate and primitive principle of human action, a paradoxical something, which we may call *perverseness*, for want of a more characteristic term. In the sense I intend, it is, in fact, a *mobile* without motive, a motive not *motivirt*. Through its promptings we act without comprehensible object; or, if this shall be understood as a contradiction in terms, we may so far modify the proposition as to say, that through its promptings we act, for the reason that we should *not*. In theory, no reason can be more unreasonable; but, in fact, there is none more strong. With certain minds, under certain conditions, it becomes absolutely irresistible. I am not more certain that I breathe, than that the assurance of the wrong or error of any action is often the one unconquerable *force* which impels us, and alone impels us to its prosecution. Nor will this overwhelming tendency to do wrong for the wrong's sake, admit of analysis, or resolution into ulterior elements. It is a radical, a primitive impulse—elementary. It will be said, I am aware, that when we persist in acts because we feel we should *not* persist in them, our conduct is but a modification of that which ordinarily springs from the *combativeness* of phrenology. But a glance will show the fallacy of this idea. The phrenological combativeness has for its essence, the necessity of self-defence. It is our safeguard against injury. Its principle regards our well-being; and thus the desire to be well is excited simultaneously with its development. It follows, that the desire to be well must be excited simultaneously with any principle which shall be merely a modification of combativeness, but in the case of that something which I term *perverseness*, the desire to be well is not only not aroused, but a strongly antagonistical sentiment exists.

An appeal to one's own heart is, after all, the best reply to the sophistry just noticed. No one who trustingly consults and thoroughly questions his own soul, will be disposed to deny the entire radicalness of the propensity in question. It is not more incomprehensible than distinctive. There lives no man who at some period has not been tormented, for example, by an earnest desire to tantalize a listener by circumlocution. The speaker is aware that he displeases; he has every intention to please; he is usually curt, precise, and clear; the most laconic and luminous language is struggling for utterance upon his tongue; it is only with difficulty that he restrains himself from giving it flow; he dreads and deprecates the anger of him whom he addresses; yet, the thought strikes him,

that by certain involutions and parentheses this anger may be engendered. That single thought is enough. The impulse increases to a wish, the wish to a desire, the desire to an uncontrollable longing, and the longing (to the deep regret and mortification of the speaker, and in defiance of all consequences) is indulged.

We have a task before us which must be speedily performed. We know that it will be ruinous to make delay. The most important crisis of our life calls, trumpet-tongued, for immediate energy and action. We glow, we are consumed with eagerness to commence the work, with the anticipation of whose glorious result our whole souls are on fire. It must, it shall be undertaken to-day, and yet we put it off until to-morrow; and why? There is no answer, except that we feel *perverse*, using the word with no comprehension of the principle. To-morrow arrives, and with it a more impatient anxiety to do our duty, but with this very increase of anxiety arrives, also, a nameless, a positively fearful, because unfathomable, craving for delay. This craving gathers strength as the moments fly. The last hour for action is at hand. We tremble with the violence of the conflict within us,—of the definite with the indefinite—of the substance with the shadow. But, if the contest has proceeded thus far, it is the shadow which prevails,—we struggle in vain. The clock strikes, and is the knell of our welfare. At the same time, it is the chanticleer-note to the ghost that has so long overawed us. It flies—it disappears—we are free. The old energy returns. We will labor *now*. Alas, it is *too late!*

We stand upon the brink of a precipice. We peer into the abyss—we grow sick and dizzy. Our first impulse is to shrink from the danger. Unaccountably we remain. By slow degrees our sickness and dizziness and horror become merged in a cloud of unnamable feeling. By gradations, still more imperceptible, this cloud assumes shape, as did the vapor from the bottle out of which arose the genius in the Arabian Nights. But out of this *our* cloud upon the precipice's edge, there grows into palpability, a shape, far more terrible than any genius or any demon of a tale, and yet it is but a thought, although a fearful one, and one which chills the very marrow of our bones with the fierceness of the delight of its horror. It is merely the idea of what would be our sensations during the sweeping precipitancy of a fall from such a height. And this fall—this rushing annihilation—for the very reason that it involves that one most ghastly and loathsome of all the most ghastly and loathsome images of death and suffering which have ever presented themselves to our imagination—for this very cause do we now the most vividly desire it. And because our reason violently deters us from the brink, *therefore* do we the most impetuously approach it. There is no passion in nature so demoniacally impatient, as that of him who, shuddering upon the edge of a precipice, thus meditates a plunge. To indulge, for a moment, in any attempt at *thought*, is to be inevitably lost; for reflection but urges us to forbear, and *therefore* it is, I say, that we *cannot*. If there be no friendly arm to check us, or if we fail in a sudden effort to prostrate ourselves

backward from the abyss, we plunge, and are destroyed.

Examine these similar actions as we will, we shall find them resulting solely from the spirit of the *Perverse*. We perpetrate them because we feel that we should *not*. Beyond or behind this there is no intelligible principle; and we might, indeed, deem this perverseness a direct instigation of the arch-fiend, were it not occasionally known to operate in furtherance of good.

I have said thus much, that in some measure I may answer your question—that I may explain to you why I am here—that I may assign to you something that shall have at least the faint aspect of a cause for my wearing these fetters, and for my tenanting this cell of the condemned. Had I not been thus prolix, you might either have misunderstood me altogether, or, with the rabble, have fancied me mad. As it is, you will easily perceive that I am one of the many uncounted victims of the Imp of the Perverse.

It is impossible that any deed could have been wrought with a more thorough deliberation. For weeks, for months, I pondered upon the means of the murder. I rejected a thousand schemes, because their accomplishment involved a *chance* of detection. At length, in reading some French memoirs, I found an account of a nearly fatal illness that occurred to Madame Pilau, through the agency of a candle accidentally poisoned. The idea struck my fancy at once. I knew my victim's habit of reading in bed. I knew, too, that his apartment was narrow and ill-ventilated. But I need not vex you with impertinent details. I need not describe the easy artifices by which I substituted, in his bed-room candlestand, a wax-light of my own making for the one which I there found. The next morning he was discovered dead in his bed, and the coroner's verdict was—"Death by the visitation of God."

Having inherited his estate, all went well with me for years. The idea of detection never once entered my brain. Of the remains of the fatal taper I had myself carefully disposed. I had left no shadow of a clew by which it would be possible to convict, or even to suspect, me of the crime. It is inconceivable how rich a sentiment of satisfaction arose in my bosom as I reflected upon my absolute security. For a very long period of time I was accustomed to revel in this sentiment. It afforded me more real delight than all the mere worldly advantages accruing from my sin. But there arrived at length an epoch, from which the pleasurable feeling grew, by scarcely perceptible gradations, into a haunting and harassing thought. It harassed because it haunted. I could scarcely get rid of it for an instant. It is quite a common thing to be thus annoyed with the ringing in our ears, or rather in our memories, of the burthen of some ordinary song, or some unimpressive snatches from an opera. Nor will we be the less tormented if the song in itself be good, or the opera air meritorious. In this manner, at last, I would perpetually catch myself pondering upon my security, and repeating, in a low under-tone, the phrase, "I am safe."

One day, whilst sauntering along the streets, I arrested myself in the act of murmuring, half aloud, these customary syllables. In a fit of petulance, I re-

modelled them thus; "I am safe—I am safe—yes—if I be not fool enough to make open confession!"

No sooner had I spoken these words, than I felt an icy chill creep to my heart. I had had some experience in these fits of perversity (whose nature I have been at some trouble to explain), and I remembered well that in no instance I had successfully resisted their attacks. And now my own casual self-suggestion that I might possibly be fool enough to confess the murder of which I had been guilty, confronted me, as if the very ghost of him whom I had murdered—and beckoned me on to death.

At first, I made an effort to shake off this nightmare of the soul. I walked vigorously — faster — still faster — at length I ran. I felt a maddening desire to shriek aloud. Every succeeding wave of thought overwhelmed me with new terror, for, alas! I well, too well, understood that to *think*, in my situation, was to be lost. I still quickened my pace. I bounded like a madman through the crowded thoroughfares. At length, the populace took the alarm, and pursued me. I felt *then* the consummation of my fate. Could I have torn out my tongue, I would have done it—but a rough voice resounded in my ears—a rougher grasp seized me by the shoulder. I turned—I gasped for breath. For a moment I experienced all the pangs of suffocation; I became blind, and deaf, and giddy; and then some invisible fiend, I thought, struck me with his broad palm upon the back. The long-imprisoned secret burst forth from my soul.

They say that I spoke with a distinct enunciation, but with marked emphasis and passionate hurry, as if in dread of interruption before concluding the brief but pregnant sentences that consigned me to the hangman and to hell.

Having related all that was necessary for the fullest judicial conviction, I fell prostrate in a swoon.

But why shall I say more? To-day I wear these chains, and am *here!* To-morrow I shall be fetterless!—*but where?*

William Wilson

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What say of it? what say CONSCIENCE grim,
That spectre in my path?
—*Chamberlain's Pharronida.*

LET me call myself, for the present, William Wilson. The fair page now lying before me need not be sullied with my real appellation. This has been already too much an object for the scorn—for the horror—for the detestation of my race. To the uttermost regions of the globe have not the indignant winds bruited its unparalleled infamy? Oh, outcast of all outcasts most abandoned!—to the earth art thou not for ever dead? to its honors, to its flowers, to its golden aspirations?

—and a cloud, dense, dismal, and limitless, does it not hang eternally between thy hopes and heaven?

I would not, if I could, here or today, embody a record of my later years of unspeakable misery and unpardonable crime. This epoch—these later years—took unto themselves a sudden elevation in turpitude, whose origin alone it is my present purpose to assign. Men usually grow base by degrees. From me, in an instant, all virtue dropped bodily as a mantle. From comparatively trivial wickedness I passed, with the stride of a giant, into more than the enormities of an Elah-Gabalus. What chance—what one event brought this evil thing to pass, bear with me while I relate. Death approaches; and the shadow which foreruns him has thrown a softening influence over my spirit. I long, in passing through the dim valley, for the sympathy—I had nearly said for the pity—of my fellow men. I would fain have them believe that I have been, in some measure, the slave of circumstances beyond human control. I would wish them to seek out for me, in the details I am about to give, some little oasis of *fatality* amid a wilderness of error. I would have them allow—what they cannot refrain from allowing—that, although temptation may have erewhile existed as great, man was never thus, at least, tempted before—certainly, never *thus* fell. And is it therefore that he has never thus suffered? Have I not indeed been living in a dream? And am I not now dying a victim to the horror and the mystery of the wildest of all sublunary visions?

I am the descendant of a race whose imaginative and easily excitable temperament has at all times rendered them remarkable; and, in my earliest infancy, I gave evidence of having fully inherited the family character. As I advanced in years it was more strongly developed; becoming, for many reasons, a cause of serious disquietude to my friends, and of positive injury to myself. I grew self-willed, addicted to the wildest caprices, and a prey to the most ungovernable passions. Weak-minded, and beset with constitutional infirmities akin to my own, my parents could do but little to check the evil propensities which distinguished me. Some feeble and ill-directed efforts resulted in complete failure on their part, and, of course, in total triumph on mine. Thenceforward my voice was a household law; and at an age when few children have abandoned their leading-strings, I was left to the guidance of my own will, and became, in all but name, the master of my own actions.

My earliest recollections of a school-life, are connected with a large, rambling, Elizabethan house, in a misty-looking village of England, where were a vast number of gigantic and gnarled trees, and where all the houses were excessively ancient. In truth, it was a dream-like and spirit-soothing place, that venerable old town. At this moment, in fancy, I feel the refreshing chilliness of its deeply-shadowed avenues, inhale the fragrance of its thousand shrubberies, and thrill anew with undefinable delight, at the deep hollow note of the church-bell, breaking, each hour, with sullen and sudden roar, upon the stillness of the dusky atmosphere in which the fretted Gothic steeple lay imbedded and asleep.

It gives me, perhaps, as much of

pleasure as I can now in any manner experience, to dwell upon minute recollections of the school and its concerns. Steeped in misery as I am—misery, alas! only too real—I shall be pardoned for seeking relief, however slight and temporary, in the weakness of a few rambling details. These, moreover, utterly trivial, and even ridiculous in themselves, assume, to my fancy, adventitious importance, as connected with a period and a locality when and where I recognize the first ambiguous monitions of the destiny which afterward so fully overshadowed me. Let me then remember.

The house, I have said, was old and irregular. The grounds were extensive, and a high and solid brick wall, topped with a bed of mortar and broken glass, encompassed the whole. This prison-like rampart formed the limit of our domain; beyond it we saw but thrice a week—once every Saturday afternoon, when, attended by two ushers, we were permitted to take brief walks in a body through some of the neighboring fields—and twice during Sunday, when we were paraded in the same formal manner to the morning and evening service in the one church in the village. Of this church the principal of our school was pastor. With how deep a spirit of wonder and perplexity was I wont to regard him from our remote pew in the gallery, as, with step solemn and slow, he ascended the pulpit! This reverend man, with countenance so demurely benign, with robes so glossy and so clerically flowing, with wig so minutely powdered, so rigid and so vast,—could this be he who, of late, with sour visage, and in snuffy habiliments, administered, ferule in hand, the Draconian Laws of the academy? Oh, gigantic paradox, too utterly monstrous for solution!

At an angle of the ponderous wall frowned a more ponderous gate. It was riveted and studded with iron bolts, and surmounted with jagged iron spikes. What impressions of deep awe did it inspire! It was never opened save for the three periodical egressions and ingressions already mentioned; then, in every creak of its mighty hinges, we found a plenitude of mystery—a world of matter for solemn remark, or for more solemn meditation.

The extensive enclosure was irregular in form, having many capacious recesses. Of these, three or four of the largest constituted the play-ground. It was level, and covered with fine hard gravel. I well remember it had no trees, nor benches, nor any thing similar within it. Of course it was in the rear of the house. In front lay a small parterre, planted with box and other shrubs, but through this sacred division we passed only upon rare occasions indeed—such as a first advent to school or final departure thence, or perhaps, when a parent or friend having called for us, we joyfully took our way home for the Christmas or Midsummer holidays.

But the house!—how quaint an old building was this!—to me how veritable a palace of enchantment! There was really no end to its windings—to its incomprehensible subdivisions. It was difficult, at any given time, to say with certainty upon which of its two stories one happened to be. From each room to every other there were sure to be found three or four steps either in ascent or descent. Then the lateral

branches were innumerable—inconceivable—and so returning in upon themselves, that our most exact ideas in regard to the whole mansion were not very far different from those with which we pondered upon infinity. During the five years of my residence here, I was never able to ascertain with precision, in what remote locality lay the little sleeping apartment assigned to myself and some eighteen or twenty other scholars.

The school-room was the largest in the house—I could not help thinking, in the world. It was very long, narrow, and dismally low, with pointed Gothic windows and a ceiling of oak. In a remote and terror-inspiring angle was a square enclosure of eight or ten feet, comprising the *sanctum*, "during hours," of our principal, the Reverend Dr. Bransby. It was a solid structure, with massy door, sooner than open which in the absence of the "Dominie," we would all have willingly perished by the *peine forte et dure*. In other angles were two other similar boxes, far less reverenced, indeed, but still greatly matters of awe. One of these was the pulpit of the "classical" usher, one of the "English and mathematical." Interspersed about the room, crossing and recrossing in endless irregularity, were innumerable benches and desks, black, ancient, and time-worn, piled desperately with much bethumbed books, and so beseamed with initial letters, names at full length, grotesque figures, and other multiplied efforts of the knife, as to have entirely lost what little of original form might have been their portion in days long departed. A huge bucket with water stood at one extremity of the room, and a clock of stupendous dimensions at the other.

Encompassed by the massy walls of this venerable academy, I passed, yet not in tedium or disgust, the years of the third lustrum of my life. The teeming brain of childhood requires no external world of incident to occupy or amuse it; and the apparently dismal monotony of a school was replete with more intense excitement than my riper youth has derived from luxury, or my full manhood from crime. Yet I must believe that my first mental development had in it much of the uncommon—even much of the *outre*. Upon mankind at large the events of very early existence rarely leave in mature age any definite impression. All is gray shadow—a weak and irregular remembrance—an indistinct regathering of feeble pleasures and phantasmagoric pains. With me this is not so. In childhood I must have felt with the energy of a man what I now find stamped upon memory in lines as vivid, as deep, and as durable as the *exergues* of the Carthaginian medals.

Yet in fact—in the fact of the world's view—how little was there to remember! The morning's awakening, the nightly summons to bed; the connings, the recitations; the periodical half-holidays, and perambulations; the play-ground, with its broils, its pastimes, its intrigues;—these, by a mental sorcery long forgotten, were made to involve a wilderness of sensation, a world of rich incident, a universe of varied emotion, of excitement, the most passionate and spirit-stirring. *"Oh, le bon temps que se siecle de fer!"*

In truth, the ardor, the enthusiasm, and the imperiousness of my disposi-

tion, soon rendered me a marked character among my schoolmates, and by slow, but natural gradations, gave me an ascendancy over all not greatly older than myself;—over all with a single exception. This exception was found in the person of a scholar, who, although no relation, bore the same christian and surname as myself;—a circumstance, in fact, little remarkable; for notwithstanding a noble descent, mine was one of those every-day appellations which seem, by prescriptive right, to have been, time out of mind, the common property of the mob. In this narrative I have therefore designated myself as William Wilson—a fictitious title not very dissimilar to the real. My namesake alone, of those who in school phraseology constituted "our set," presumed to compete with me in the studies of the class—in the sports and broils of the play-ground—to refuse implicit belief in my assertions, and submission to my will—indeed, to interfere with my arbitrary dictation in any respect whatsoever. If there is on earth a supreme and unqualified despotism, it is the despotism of a master-mind in boyhood over the less energetic spirits of its companions.

Wilson's rebellion was to me a source of the greatest embarrassment; the more so as, in spite of the bravado with which in public I made a point of treating him and his pretensions, I secretly felt that I feared him, and could not help thinking the equality which he maintained so easily with myself, a proof of his true superiority; since not to be overcome cost me a perpetual struggle. Yet this superiority—even this equality—was in truth acknowledged by no one but myself; our associates, by some unaccountable blindness, seemed not even to suspect it. Indeed, his competition, his resistance, and especially his impertinent and dogged interference with my purposes, were not more pointed than private. He appeared to be destitute alike of the ambition which urged, and of the passionate energy of mind which enabled me to excel. In his rivalry he might have been supposed actuated solely by a whimsical desire to thwart, astonish, or mortify myself; although there were times when I could not help observing, with a feeling made up of wonder, abasement, and pique, that he mingled with his injuries, his insults, or his contradictions, a certain most inappropriate, and assuredly most unwelcome *affectionateness* of manner. I could only conceive this singular behavior to arise from a consummate self-conceit assuming the vulgar airs of patronage and protection.

Perhaps it was this latter trait in Wilson's conduct, conjoined with our identity of name, and the mere accident of our having entered the school upon the same day, which set afloat the notion that we were brothers, among the senior class in the academy. These do not usually inquire with much strictness into the affairs of their juniors. I have before said, or should have said, that Wilson was not, in a most remote degree, connected with my family. But assuredly if we *had* been brothers we must have been twins; for, after leaving Dr. Bransby's, I casually learned that my namesake was born on the nineteenth of January, 1813—and this is a somewhat remarkable coincidence; for the day is precisely that of my own nativity.

It may seem strange that in spite of the continual anxiety occasioned me by the rivalry of Wilson, and his intolerable spirit of contradiction, I could not bring myself to hate him altogether. We had, to be sure, nearly every day a quarrel in which, yielding me publicly the palm of victory, he, in some manner, contrived to make me feel that it was he who had deserved it; yet a sense of pride on my part, and a veritable dignity on his own, kept us always upon what are called "speaking terms," while there were many points of strong congeniality in our tempers, operating to awake in me a sentiment which our position alone, perhaps, prevented from ripening into friendship. It is difficult, indeed, to define, or even to describe, my real feelings toward him. They formed a motley and heterogeneous admixture;—some petulant animosity, which was not yet hatred, some esteem, more respect, much fear, with a world of uneasy curiosity. To the moralist it will be necessary to say, in addition, that Wilson and myself were the most inseparable of companions.

It was no doubt the anomalous state of affairs existing between us, which turned all my attacks upon him, (and there were many, either open or covert) into the channel of banter or practical joke (giving pain while assuming the aspect of mere fun) rather than into a more serious and determined hostility. But my endeavors on this head were by no means uniformly successful, even when my plans were the most wittily concocted; for my namesake had much about him, in character, of that unassuming and quiet austerity which, while enjoying the poignancy of its own jokes, has no heel of Achilles in itself, and absolutely refuses to be laughed at. I could find, indeed, but one vulnerable point, and that, lying in a personal peculiarity, arising, perhaps, from constitutional disease, would have been spared by any antagonist less at his wit's end than myself;—my rival had a weakness in the facial or guttural organs, which precluded him from raising his voice at any time *above a very low whisper*. Of this defect I did not fail to take what poor advantage lay in my power.

Wilson's retaliations in kind were many; and there was one form of his practical wit that disturbed me beyond measure. How his sagacity first discovered at all that so petty a thing would vex me, is a question I never could solve; but having discovered, he habitually practised the annoyance. I had always felt aversion to my uncourtly patronymic, and its very common, if not plebeian prænomen. The words were venom in my ears; and when, upon the day of my arrival, a second William Wilson came also to the academy, I felt angry with him for bearing the name, and doubly disgusted with the name because a stranger bore it, who would be the cause of its twofold repetition, who would be constantly in my presence, and whose concerns, in the ordinary routine of the school business, must inevitably, on account of the detestable coincidence, be often confounded with my own.

The feeling of vexation thus engendered grew stronger with every circumstance tending to show resemblance, moral or physical, between my rival and myself. I had not then discovered the remarkable fact that we were of the same age; but I saw that we

were of the same height, and I perceived that we were even singularly alike in general contour of person and outline of feature. I was galled, too, by the rumor touching a relationship, which had grown current in the upper forms. In a word, nothing could more seriously disturb me, (although I scrupulously concealed such disturbance), than any allusion to a similarity of mind, person, or condition existing between us. But, in truth, I had no reason to believe that (with the exception of the matter of relationship, and in the case of Wilson himself), this similarity had ever been made a subject of comment, or even observed at all by our schoolfellows. That *he* observed it in all its bearings, and as fixedly as I, was apparent; but that he could discover in such circumstances so fruitful a field of annoyance, can only be attributed, as I said before, to his more than ordinary penetration.

His cue, which was to perfect an imitation of myself, lay both in words and in actions; and most admirably did he play his part. My dress it was an easy matter to copy; my gait and general manner were without difficulty, appropriated; in spite of his constitutional defect, even my voice did not escape him. My louder tones were, of course, unattempted, but then the key,—it was identical; *and his singular whisper, it grew the very echo of my own.*

How greatly this most exquisite portraiture harassed me (for it could not justly be termed a caricature), I will not now venture to describe. I had but one consolation—in the fact that the imitation, apparently, was noticed by myself alone, and that I had to endure only the knowing and strangely sarcastic smiles of my namesake himself. Satisfied with having produced in my bosom the intended effect, he seemed to chuckle in secret over the sting he had inflicted, and was characteristically disregardful of the public applause which the success of his witty endeavors might have so easily elicited. That the school, indeed, did not feel his design, perceive its accomplishment, and participate in his sneer, was, for many anxious months, a riddle I could not resolve. Perhaps the *gradation* of his copy rendered it not readily perceptible; or, more possibly, I owed my security to the masterly air of the copyist, who, disdaining the letter (which in a painting is all the obtuse can see), gave but the full spirit of his original for my individual contemplation and chagrin.

I have already more than once spoken of the disgusting air of patronage which he assumed toward me, and of his frequent officious interference with my will. This interference often took the ungracious character of advice; advice not openly given, but hinted or insinuated. I received it with a repugnance which gained strength as I grew in years. Yet, at this distant day, let me do him the simple justice to acknowledge that I can recall no occasion when the suggestions of my rival were on the side of those errors or follies so usual to his immature age and seeming inexperience; that his moral sense, at least, if not his general talents and worldly wisdom, was far keener than my own; and that I might, to-day, have been a better and thus a happier man, had I less frequently rejected the counsels embodied in those meaning whispers which I then but too cordially hated and too bitterly despised.

As it was I at length grew restive in the extreme under his distasteful super-

vision, and daily resented more and more openly, what I considered his intolerable arrogance. I have said that, in the first years of our connection as schoolmates, my feelings in regard to him might have been easily ripened into friendship; but, in the latter months of my residence at the academy, although the intrusion of his ordinary manner had, beyond doubt, in some measure, abated, my sentiments, in nearly similar proportion, partook very much of positive hatred. Upon one occasion he saw this, I think, and afterward avoided, or made a show of avoiding me.

It was about the same period, if I remember aright, that, in an altercation of violence with him, in which he was more than usually thrown off his guard, and spoke and acted with an openness of demeanor rather foreign to his nature, I discovered, or fancied I discovered, in his accent, in his air, and general appearance, a something which first startled, and then deeply interested me, by bringing to mind dim visions of my earliest infancy—wild, confused, and thronging memories of a time when memory herself was yet unborn. I cannot better describe the sensation which oppressed me, than by saying that I could with difficulty shake off the belief of my having been acquainted with the being who stood before me, at some epoch very long ago—some point of the past even infinitely remote. The delusion, however, faded rapidly as it came; and I mention it at all but to define the day of the last conversation I there held with my singular namesake.

The huge old house, with its countless sub-divisions, had several large chambers communicating with each other, where slept the greater number of the students. There were, however (as must necessarily happen in a building so awkwardly planned), many little nooks or recesses, the odds and ends of the structure; and these the economic ingenuity of Dr. Bransby had also fitted up as dormitories; although, being the merest closets, they were capable of accommodating but a single individual. One of these small apartments was occupied by Wilson.

One night, about the close of my fifth year at the school, and immediately after the altercation just mentioned, finding every one wrapped in sleep, I arose from bed, and, lamp in hand, stole through a wilderness of narrow passages, from my own bedroom to that of my rival. I had long been plotting one of those ill-natured pieces of practical wit at his expense in which I had hitherto been so uniformly unsuccessful. It was my intention, now, to put my scheme in operation and I resolved to make him feel the whole extent of the malice with which I was imbued. Having reached his closet, I noiselessly entered, leaving the lamp, with a shade over it, on the outside. I advanced a step and listened to the sound of his tranquil breathing. Assured of his being asleep, I returned, took the light, and with it again approached the bed. Close curtains were around it, which, in the prosecution of my plan, I slowly and quietly withdrew, when the bright rays fell vividly upon the sleeper, and my eyes at the same moment, upon his countenance. I looked;—and a numbness, an iciness of feeling instantly pervaded my frame. My breast heaved, my knees tottered, my whole spirit became possessed with

an abjectless yet intolerable horror. Gasping for breath, I lowered the lamp in still nearer proximity to the face. Were these—*these* the lineaments of William Wilson? I saw, indeed, that they were his, but I shook as if with a fit of the ague, in fancying they were not. What *was* there about them to confound me in this manner? I gazed; —while my brain reeled with a multitude of incoherent thoughts. Not thus he appeared—assuredly not *thus*—in the vivacity of his waking hours. The same name! the same contour of person! the same day of arrival at the academy! And then his dogged and meaningless imitation of my gait, my voice, my habits, and my manner! Was it, in truth, within the bounds of human possibility, that *what I now saw* was the result, merely, of the habitual practise of this sarcastic imitation? Awe-stricken, and with a creeping shudder, I extinguished the lamp, passed silently from the chamber, and left, at once, the halls of that old academy, never to enter them again.

After a lapse of some months, spent at home in mere idleness, I found myself a student at Eton. The brief interval had been sufficient to enfeeble my remembrance of the events at Dr. Bransby's, or at least to effect a material change in the nature of the feelings with which I remembered them. The truth—the tragedy—of the drama was no more. I could now find room to doubt the evidence of my senses; and seldom called up the subject at all but with wonder at the extent of human credulity, and a smile at the vivid force of the imagination which I hereditarily possessed. Neither was this species of skepticism likely to be diminished by the character of the life I led at Eton. The vortex of thoughtless folly into which I there so immediately and so recklessly plunged, washed away all but the froth of my past hours, ingulfed at once every solid or serious impression, and left to memory only the veriest levities of a former existence.

I do not wish, however, to trace the course of my miserable profligacy here —a profligacy which set at defiance the laws, while it eluded the vigilance of the institution. Three years of folly, passed without profit, had but given me rooted habits of vice, and added, in a somewhat unusual degree, to my bodily stature, when, after a week of soulless dissipation, I invited a small party of the most dissolute students to a secret carousal in my chambers. We met at a late hour of the night; for our debaucheries were to be faithfully protracted until morning. The wine flowed freely, and there were not wanting other and perhaps more dangerous seductions; so that the gray dawn had already faintly appeared in the east while our delirious extravagance was at its height. Madly flushed with cards and intoxication, I was in the act of insisting upon a toast of more than wonted profanity, when my attention was suddenly diverted by the violent, although partial, unclosing of the door of the apartment, and by the eager voice of a servant from without. He said that some person, apparently in great haste, demanded to speak with me in the hall.

Wildly excited with wine, the unexpected interruption rather delighted than surprised me. I staggered forward at once, and a few steps brought me to the vestibule of the building. In this low and small room there hung

no lamp; and now no light at all was admitted, save that of the exceedingly feeble dawn which made its way through the semi-circular window. As I put my foot over the threshold, I became aware of the figure of a youth about my own height, and habited in a white kerseymere morning frock, cut in the novel fashion of the one I myself wore at the moment. This the faint light enabled me to perceive; but the features of his face I could not distinguish. Upon my entering, he strode hurriedly up to me, and, seizing me by the arm with a gesture of petulant impatience, whispered the words "William Wilson" in my ear.

I grew perfectly sober in an instant.

There was that in the manner of the stranger, and in the tremulous shake of his uplifted finger, as he held it between my eyes and the light, which filled me with unqualified amazement; but it was not this which had so violently moved me. It was the pregnancy of solemn admonition in the singular, low, hissing utterance; and, above all, it was the character, the tone, *the key,* of those few, simple, and familiar, yet *whispered* syllables, which came with a thousand thronging memories of by-gone days, and struck upon my soul with the shock of a galvanic battery. Ere I could recover the use of my senses he was gone.

Although this event failed not of a vivid effect upon my disordered imagination, yet was it evanescent as vivid. For some weeks, indeed, I busied myself in earnest enquiry, or was wrapped in a cloud of morbid speculation. I did not pretend to disguise from my perception the identity of the singular individual who thus perseveringly interfered with my affairs, and harassed me with his insinuated counsel. But who and what was this Wilson?—and whence came he?—and what were his purposes? Upon neither of these points could I be satisfied—merely ascertaining, in regard to him, that a suddent accident in his family had caused his removal from Dr. Bransby's academy on the afternoon of the day in which I myself had eloped. But in a brief period I ceased to think upon the subject, my attention being all absorbed in a contemplated departure for Oxford. Thither I soon went, the uncalculating vanity of my parents furnishing me with an outfit and annual establishment, which would enable me to indulge at will in the luxury already so dear to my heart—to vie in profuseness of expenditure with the haughtiest heirs of the wealthiest earldoms in Great Britain.

Excited by such appliances to vice, my constitutional temperament broke forth with redoubled ardor, and I spurned even the common restraints of decency in the mad infatuation of my revels. But it were absurd to pause in the detail of my extravagance. Let it suffice, that among spendthrifts I out-Heroded Herod, and that, giving name to a multitude of novel follies, I added no brief appendix to the long catalogue of vices then usual in the most dissolute university in Europe.

It could hardly be credited, however, that I had, even here, so utterly fallen from the gentlemanly estate, as to seek acquaintance with the vilest arts of the gambler by profession, and, having become an adept in his despicable science, to practice it habitually as a means of increasing my already enormous income at the expense of the weak-minded

among my fellow-collegians. Such, nevertheless, was the fact. And the very enormity of this offence against all manly and honorable sentiment proved, beyond doubt, the main if not the sole reason of the impunity with which it was committed. Who, indeed, among my most abandoned associates, would not rather have disputed the clearest evidence of his senses, than have suspected of such courses, the gay, the frank, the generous William Wilson—the noblest and most liberal commoner at Oxford—him whose follies (said his parasites) were but the follies of youth and unbridled fancy—whose errors but inimitable whim—whose darkest vice but a careless and dashing extravagance?

I had been now two years successfully busied in this way, when there came to the university a young *parvenu* nobleman, Glendenning—rich, said report, as Herodes Atticus—his riches, too, as easily acquired. I soon found him of weak intellect, and, of course, marked him as a fitting subject for my skill. I frequently engaged him in play, and contrived, with the gambler's usual art, to let him win considerable sums, the more effectually to entagle him in my snares. At length, my schemes being ripe, I met him (with the full-intention that this meeting should be final and decisive) at the chambers of a fellow-commoner (Mr. Preston), equally intimate with both, but who, to do him justice, entertained not even a remote suspicion of my design. To give this a better coloring, I had contrived to have assembled a party of some eight or ten, and was solicitously careful that the introduction of cards should appear accidental, and originate in the proposal of my contemplated dupe himself. To be brief upon a vile topic, none of the low finesse was omitted, so customary upon similar occasions, that it is a just matter for wonder how any are still found so besotted as to fall its victim.

We had protracted our sitting far into the night, and I had at length effected the manœuvre of getting Glendenning as my sole antagonist. The game, too, was my favorite *ecarte*. The rest of the company, interested in the extent of our play, had abandoned their own cards, and were standing around us as spectators. The *parvenu*, who had been induced by my artifices in the early part of the evening, to drink deeply, now shuffled, dealt, or played, with a wild nervousness of manner for which his intoxication, I thought, might partially, but could not altogether account. In a very short period he had become my debtor to a large amount, when, having taken a long draught of port, he did precisely what I had been coolly anticipating—he proposed to double our already extravagant stakes. With a well-feigned show of reluctance, and not until after my repeated refusal had seduced him into some angry words which gave a color of *pique* to my compliance, did I finally comply. The result, of course, did but prove how entirely the prey was in my toils: in less than an hour he had quadrupled his debt. For some time his countenance had been losing the florid tinge lent it by the wine; but now, to my astonishment, I perceived that it had grown to a pallor truly fearful. I say, to my astonishment. Glendenning had been represented to my eager inquiries as immeasurably wealthy;

and the sums which he had as yet lost, although in themselves vast, could not, I supposed, very seriously annoy, much less so violently affect him. That he was overcome by the wine just swallowed, was the idea which most readily presented itself; and, rather with a view to the preservation of my own character in the eyes of my associates, than from any less interested motive, I was about to insist, peremptorily, upon a discontinuance of the play, when some expressions at my elbow from among the company, and an ejaculation evincing utter despair on the part of Glendenning, gave me to understand that I had effected his total ruin under circumstances which, rendering him an object for the pity of all, should have protected him from the ill offices even of a fiend.

What now might have been my conduct it is difficult to say. The pitiable condition of my dupe had thrown an air of embarrassed gloom over all; and, for some moments, a profound silence was maintained, during which I could not help feeling my cheeks tingle with the many burning glances of scorn or reproach cast upon me by the less abandoned of the party. I will even own that an intolerable weight of anxiety was for a brief instant lifted from my bosom by the sudden and extraordinary interruption which ensued. The wide, heavy folding doors of the apartment were all at once thrown open, to their full extent, with a vigorous and rushing impetuosity that extinguished, as if by magic, every candle in the room. Their light in dying, enabled us just to perceive that a stranger had entered, about my own height, and closely muffled in a cloak. The darkness, however, was not total; and we could only feel *that* he was standing in our midst. Before any one of us could recover from the extreme astonishment into which this rudeness had thrown all, we heard the voice of the intruder.

"Gentlemen," he said, in a low, distinct, and never-to-be-forgotten *whisper* which thrilled to the very marrow of my bones, "gentlemen, I make an apology for this behavior, because in thus behaving, I am fulfilling a duty. You are, beyond doubt, uninformed of the true character of the person who has to-night won at *ecarte* a large sum of money from Lord Glendenning. I will therefore put you upon an expeditious and decisive plan of obtaining this very necessary information. Please to examine, at your leisure, the inner linings of the cuff of his left sleeve, and the several little packages which may be found in the somewhat capacious pockets of his embroidered morning wrapper."

While he spoke, so profound was the stillness that one might have heard a pin drop upon the floor. In ceasing, he departed at once, and as abruptly as he had entered. Can I—shall I describe my sensations? Must I say that I felt all the horrors of the damned? Most assuredly I had a little time for reflection. Many hands roughly seized me upon the spot, and lights were immediately reproduced. A search ensued. In the lining of my sleeve were found all the court cards essential in *ecarte,* and, in the pockets of my wrapper, a number of packs, fac-similes of those used at our sittings, with the single exception that mine were of the species called, technically, *arron-dees;* the honors being slightly convex at the sides. In this disposition, the

dupe who cuts, as customary, at the length of the pack, will invariably find that he cuts his antagonist an honor; while the gambler, cutting at the breadth, will, as certainly, cut nothing for his victim which may count in the records of the game.

Any burst of indignation upon this discovery would have affected me less than the silent contempt, or the sarcastic composure, with which it was received.

"Mr. Wilson," said our host, stooping to remove from beneath his feet an exceedingly luxurious cloak of rare furs, "Mr. Wilson, this is your property." (The weather was cold; and, upon quitting my own room, I had thrown a cloak over my dressing wrapper, putting it off upon reaching the scene of play.) "I presume it is supererogatory to seek here (eyeing the folds of the garment with a bitter smile) for any farther evidence of your skill. Indeed, we have had enough. You will see the necessity, I hope, of quitting Oxford—at all events, of quitting instantly my chambers."

Abased, humbled to the dust as I then was, it is probable that I should have resented this galling language by immediate personal violence, had not my whole attention been at the moment arrested by a fact of the most startling character. The cloak which I had worn was of a rare description of fur; how rare, how extravagantly costly, I shall not venture to say. Its fashion, too, was of my own fantastic invention; for I was fastidious to an absurd degree of coxcombry, in matters of this frivolous nature. When, therefore, Mr. Preston reached me that which he had picked up upon the floor, and near the folding-doors of the apartment, it was with an astonishment nearly bordering upon terror, that I perceived my own already hanging on my arm, (where I had no doubt unwittingly placed it,) and that the one presented me was but its exact counterpart in every, in even the minutest possible particular. The singular being who had so disastrously exposed me, had been muffled, I remembered, in a cloak; and none had been worn at all by any of the members of our party, with the exception of myself. Retaining some presence of mind, I took the one offered me by Preston; placed it, unnoticed, over my own; left the apartment with a resolute scowl of defiance; and, next morning ere dawn of day, commenced a hurried journey from Oxford to the continent, in a perfect agony of horror and of shame.

I fled in vain. My evil destiny pursued me as if in exultation, and proved, indeed, that the exercise of its mysterious dominion had as yet only begun. Scarcely had I set foot in Paris, ere I had fresh evidence of the detestable interest taken by this Wilson in my concerns. Years flew, while I experienced no relief. Villain!—at Rome, with how untimely, yet with how spectral an officiousness, stepped he in between me and my ambition! at Vienna, too—at Berlin—and at Moscow! Where, in truth, had I *not* bitter cause to curse him within my heart? From his inscrutable tyranny did I at length flee, panic-stricken, as from a pestilence; and to the very ends of the earth *I fled in vain.*

And again, and again, in secret communion with my own spirit, would I demand the questions "Who is he?—whence came he?—and what are his

objects?" But no answer was there found. And now I scrutinized, with a minute scrutiny, the forms, and the methods and the leading traits of his impertinent supervision. But even here there was very little upon which to base a conjecture. It was noticeable, indeed, that, in no one of the multiplied instances in which he had of late crossed my path, had he so crossed it except to frustrate those schemes, or to disturb those actions, which, if fully carried out, might have resulted in bitter mischief. Poor justification this, in truth, for an authority so imperiously assumed! Poor indemnity for natural rights of self-agency so pertinaciously, so insultingly denied!

I had also been forced to notice that my tormentor, for a very long period of time, (while scrupulously and with miraculous dexterity maintaining his whim of an identity of apparel with myself,) had so contrived it, in the execution of his varied interference with my will, that I saw not, at any moment, the features of his face. Be Wilson what he might, *this*, at least, was but the veriest of affectation, or of folly. Could he, for an instant, have supposed that, in my admonisher at Eton—in the destroyer of my honor at Oxford,—in him who thwarted my ambition at Rome, my revenge at Paris, my passionate love at Naples, or what he falsely termed my avarice in Egypt, —that in this, my arch-enemy and evil genius, I could fail to recognize the William Wilson of my school-boy days, —the name-sake, the companion, the rival,—the hated and dreaded rival at Dr. Bransby's? Impossible!—But let me hasten to the last eventful scene of the drama.

Thus far I had succumbed supinely to this imperious domination. The sentiment of deep awe with which I habitually regarded the elevated character, the majestic wisdom, the apparent omnipresence and omnipotence of Wilson, added to a feeling of even terror, with which certain other traits in his nature and assumptions inspired me, had operated, hitherto, to impress me with an idea of my own utter weakness and helplessness, and to suggest an implicit, although bitterly reluctant submission to his arbitrary will. But, of late days, I had given myself up entirely to wine; and its maddening influence upon my hereditary temper rendered me more and more impatient of control. I began to murmur,—to hesitate,—to resist. And was it only fancy which induced me to believe that, with the increase of my own firmness, that of my tormentor underwent a proportional diminution? Be this as it may, I now began to feel the inspiration of a burning hope, and at length nurtured in my secret thoughts a stern and desperate resolution that I would submit no longer to be enslaved.

It was at Rome, during the Carnival of 18—, that I attended a masquerade in the palazzo of the Neapolitan Duke Di Broglio. I had indulged more freely than usual in the excesses of the wine-table; and now the suffocating atmosphere of the crowded rooms irritated me beyond endurance. The difficulty, too, of forcing my way through the mazes of the company contributed not a little to the ruffling of my temper; for I was anxiously seeking (let me not say with what unworthy motive) the young, the gay, the beautiful wife of the aged and doting Di Broglio

With a too unscrupulous confidence she had previously communicated to me the secret of the costume in which she would be habited, and now, having caught a glimpse of her person, I was hurrying to make my way into her presence. At this moment I felt a light hand placed upon my shoulder, and that ever-remembered, low, damnable *whisper* within my ear.

In an absolute frenzy of wrath, I turned at once upon him who had thus interrupted me, and seized him violently by the collar. He was attired, as I had expected, in a costume altogether similar to my own; wearing a Spanish cloak of blue velvet, begirt about the waist with a crimson belt sustaining a rapier. A mask of black silk entirely covered his face.

"Scoundrel!" I said, in a voice husky with rage, while every syllable I uttered seemed as new fuel to my fury; "scoundrel! impostor! accursed villain! you shall not—you *shall not* dog me unto death! Follow me, or I stab you where you stand!"—and I broke my way from the ball-room into a small ante-chamber adjoining, dragging him unresistingly with me as I went.

Upon entering, I thrust him furiously from me. He staggered against the wall, while I closed the door with an oath, and commanded him to draw. He hesitated but for an instant; then, with a slight sigh, drew in silence, and put himself upon his defence.

The contest was brief indeed. I was frantic with every species of wild excitement, and felt within my single arm the energy and power of a multitude. In a few seconds I forced him by sheer strength against the wainscotting, and thus, getting him at mercy, plunged my sword, with brute ferocity, repeatedly through and through his bosom.

At that instant some person tried the latch of the door. I hastened to prevent an intrusion, and then immediately returned to my dying antagonist. But what human language can adequately portray *that* astonishment, *that* horror which possessed me at the spectacle then presented to view? The brief moment in which I averted my eyes had been sufficient to produce, apparently, a material change in the arrangements at the upper or farther end of the room. A large mirror,—so at first it seemed to me in my confusion—now stood where none had been perceptible before; and as I stepped up to it in extremity of terror, mine own image, but with features all pale and dabbled in blood, advanced to meet me with a feeble and tottering gait.

Thus it appeared, I say, but was not. It was my antagonist—it was Wilson, who then stood before me in the agonies of his dissolution. His mask and cloak lay, where he had thrown them, upon the floor. Not a thread in all his raiment—not a line in all the marked and singular lineaments of his face which was not, even in the most absolute identity, *mine own!*

It was Wilson; but he spoke no longer in a whisper, and I could have fancied that I myself was speaking while he said:

"You have conquered, and I yield. Yet henceforward art thou also dead—dead to the World, to Heaven, and to Hope! In me didst thou exist—and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself."

Mystification

(This tale is also called "Von Jung," and was published in the *Broadway Journal*, vol. 2:25.—Ed.)

The Baron Ritzner von Jung was of a noble Hungarian family, every member of which (at least as far back into antiquity as any certain records extend) was more or less remarkable for talent of some description—the majority for that species of *grotesquerie* in conception of which Tieck, a scion of the house, has given a vivid, although by no means the most vivid exemplification. My acquaintance with Ritzner commenced at the magnificent Chateau Jung, into which a train of droll adventures, not to be made public, threw me during the summer months of the year 18—. Here it was that I obtained a place in his regard, and here, with somewhat more difficulty, a partial insight into his mental conformation. In later days this insight grew more clear, as the intimacy which had at first permitted it became more close; and when, after three years separation, we met at G——n, I knew all that it was necessary to know of the character of the Baron Ritzner von Jung.

I remember the buzz of curiosity which his advent excited within the college precincts on the night of the twenty-fifth of June. I remember still more distinctly, that while he was pronounced by all parties at first sight "the most remarkable man in the world," no person made any attempt at accounting for his opinion. That he was *unique* appeared so undeniable, that it was deemed impertinent to inquire wherein the uniquity consisted. But, letting this matter pass for the present, I will merely observe that, from the first moment of his setting foot within the limits of the university, he began to exercise over the habits, manners, persons, purses, and propensities of the whole community which surrounded him, an influence the most extensive and despotic, yet at the same time the most indefinite and altogether unaccountable. Thus the brief period of his residence at the university forms an era in its annals, and is characterized by all classes of people appertaining to it or its dependencies as "that very extraordinary epoch forming the domination of the Baron Ritzner von Jung."

Upon his advent to G——n, he sought me out in my apartments. He was then of no particular age, by which I mean that it was impossible to form a guess respecting his age by any data personally afforded. He might have been fifteen or fifty, and *was* twenty-one years and seven months. He was by no means a handsome man—perhaps the reverse. The contour of his face was somewhat angular and harsh. His forehead was lofty and very fair; his nose a snub; his eyes large, heavy, glassy, and meaningless. About the mouth there was more to be observed. The lips were gently protruded, and rested the one upon the other, after such fashion that it is impossible to conceive any, even the most complex, combination of features, conveying so

entirely, and so singly, the idea of unmitigated gravity, solemnity and repose.

It will be perceived, no doubt, from what I have already said, that the Baron was one of those human anomalies now and then to be found, who make the science of *mystification* the study and the business of their lives. For this science a peculiar turn of mind gave him instinctively the cue, while his physical appearance afforded him unusual facilities for carrying his projects into effect. I firmly believe that no student at G——n, during that renowned epoch so quaintly termed the domination of the Baron Ritzner von Jung, ever rightly entered into the mystery which overshadowed his character. I truly think that no person at the university, with the exception of myself, ever suspected him to be capable of a joke, verbal or practical:—the old bull-dog at the garden-gate would sooner have been accused,—the ghost of Heraclitus,—or the wig of the Emeritus Professor of Theology. This, too, when it was evident that the most egregious and unpardonable of all conceivable tricks, whimsicalities and buffooneries were brought about, if not directly by him, at least plainly through his intermediate agency or connivance. The beauty, if I may so call it, of his art *mystifique*, lay in that consummate ability (resulting from an almost intuitive knowledge of human nature, and a most wonderful self-possession,) by means of which he never failed to make it appear that the drolleries he was occupied in bringing to a point, arose partly in spite, and partly in consequence of the laudable efforts he was making for their prevention, and for the preservation of the good order and dignity of Alma Mater. The deep, the poignant, the overwhelming mortification, which upon each such failure of his praiseworthy endeavors, would suffuse every lineament of his countenance, left not the slightest room for doubt of his sincerity in the bosoms of even his most skeptical companions. The adroitness, too, was no less worthy of observation by which he contrived to shift the sense of the grotesque from the creator to the created—from his own person to the absurdities to which he had given rise. In no instance before that of which I speak, have I known the habitual mystific escape the natural consequence of his manœuvres —an attachment of the ludicrous to his own character and person. Continually developed in an atmosphere of whim, my friend appeared to live only for the severities of society; and not even his own household have for a moment associated other ideas than those of the rigid and august with the memory of the Baron Ritzner von Jung.

During the epoch of his residence at G——n it really appeared that the demon of the *dolce far niente* lay like an incubus upon the university. Nothing, at least, was done beyond eating and drinking and making merry. The apartments of the students were converted into so many pot-houses, and there was no pot-house of them all more famous or more frequented than that of the Baron. Our carousals here were many, and boisterous, and long, and never unfruitful of events.

Upon one occasion we had protracted our sitting until nearly daybreak, and an unusual quantity of wine had been

drunk. The company consisted of seven or eight individuals besides the Baron and myself. Most of these were young men of wealth, of high connection, of great family pride, and all alive with an exaggerated sense of honor. They abounded in the most ultra German opinions respecting the *duello*. To these Quixotic notions some recent Parisian publications, backed by three or four desperate and fatal recounters at G——n, had given new vigor and impulse; and thus the conversation, during the greater part of the night, had run wild upon the all-engrossing topic of the times. The Baron, who had been unusually silent and abstracted in the earlier portion of the evening, at length seemed to be aroused from his apathy, took a leading part in the discourse, and dwelt upon the benefits, and more especially upon the beauties, of the received code of etiquette in passages of arms with an ardor, an eloquence, an impressiveness, and an affectionateness of manner, which elicited the warmest enthusiasm from his hearers in general, and absolutely staggered even myself, who well knew him to be at heart a ridiculer of those very points for which he contended, and especially to hold the entire *fanfaronade* of duelling etiquette in the sovereign contempt which it deserves.

Looking around me during a pause in the Baron's discourse (of which my readers may gather some faint idea when I say that it bore resemblance to the fervid, chanting, monotonous, yet musical sermonic manner of Coleridge), I perceived symptoms of even more than the general interest in the countenance of one of the party. This gentleman, whom I shall call Hermann, was an original in every respect—except, perhaps, in the single particular that he was a very great fool. He contrived to bear, however, among a particular set at the university, a reputation for deep metaphysical thinking, and, I believe, for some logical talent. As a duellist he had acquired great renown, even at G——n. I forget the precise number of victims who had fallen at his hands; but they were many. He was a man of courage, undoubtedly. But it was upon his minute acquaintance with the etiquette of the *duello*, and the *nicety* of his sense of honor, that he most especially prided himself. These things were a hobby which he rode to the death. To Ritzner, ever upon the lookout for the grotesque, his peculiarities had for a long time past afforded food for mystification. Of this, however, I was not aware; although, in the present instance, I saw clearly that something of a whimsical nature was upon the *tapis* with my friend, and that Hermann was its especial object.

As the former proceeded in his discourse, or rather monologue, I perceived the excitement of the latter momentarily increasing. At length he spoke; offering some objection to a point insisted upon by R., and giving his reasons in detail. To these the Baron replied at length (still maintaining his exaggerated tone of sentiment) and concluding, in what I thought very bad taste, with a sarcasm and a sneer. The hobby of Hermann now took the bit in his teeth. This I could discern by the studied hair-splitting *farrago* of his rejoinder. His last words I distinctly remember. "Your opinions, allow me to say, Baron von Jung, al-

though in the main correct, are, in many nice points, discreditable to yourself and to the university of which you are a member. In a few respects they are even unworthy of serious refutation. I would say more than this, sir, were it not for the fear of giving you offence (here the speaker smiled blandly), I would say, sir, that your opinions are not the opinions to be expected from a gentleman."

As Hermann completed this equivocal sentence, all eyes were turned upon the Baron. He became pale, then excessively red; then, dropping his pocket-handkerchief, stooped to recover it, when I caught a glimpse of his countenance, while it could be seen by no one else at the table. It was radiant with the quizzical expression which was its natural character, but which I had never seen it assume except when we were alone together, and when he unbent himself freely. In an instant afterward he stood erect, confronting Hermann; and so total an alteration of countenance in so short a period I certainly never saw before. For a moment I even fancied that I had misconceived him, and that he was in sober earnest. He appeared to be stifling with passion, and his face was cadaverously white. For a short time he remained silent, apparently striving to master his emotion. Having at length seemingly succeeded, he reached a decanter which stood near him, saying as he held it firmly clenched—"The language you have thought proper to employ, Mynheer Hermann, in addressing yourself to me, is objectionable in so many particulars, that I have neither temper nor time for specification. That my opinions, however, are not the opinions to be expected from a gentleman, is an observation so directly offensive as to allow me but one line of conduct. Some courtesy, nevertheless, is due to the presence of this company, and to yourself, at this moment, as my guest. You will pardon me, therefore, if, upon this consideration, I deviate slightly from the general usage among gentlemen in similar cases of personal affront. You will forgive me for the moderate tax I shall make upon your imagination, and endeavor to consider, for an instant, the reflection of your person in yonder mirror as the living Mynheer Hermann himself. This being done, there will be no difficulty whatever. I shall discharge this decanter of wine at your image in yonder mirror, and thus fulfil all the spirit, if not the exact letter, of resentment for your insult, while the necessity of physical violence to your real person will be obviated."

With these words he hurled the decanter, full of wine, against the mirror which hung directly opposite Hermann; striking the reflection of his person with great precision, and of course shattering the glass into fragments. The whole company at once started to their feet, and, with the exception of myself and Ritzner, took their departure. As Hermann went out, the Baron whispered me that I should follow him and make an offer of my services. To this I agreed; not knowing precisely what to make of so ridiculous a piece of business.

The duellist accepted my aid with his stiff and *ultra recherche* air, and, taking my arm, led me to his apartment. I could hardly forbear laughing in his face while he proceeded to dis-

cuss, with the profoundest gravity, what he termed "the refinedly peculiar character" of the insult he had received. After a tiresome harangue in his ordinary style, he took down from his book shelves a number of musty volumes on the subject of the *duello,* and entertained me for a long time with their contents; reading aloud, and commenting earnestly as he read. I can just remember the titles of some of the works. There were the "Ordonnance of Philip le Bel on Single Combat"; the "Theatre of Honor," by Favyn, and a treatise "On the Permission of Duels," by Andiguier. He displayed, also, with much pomposity, Brantome's "Memoirs of Duels," published at Cologne, 1666, in the types of Elzevir—a precious and unique vellum-paper volume, with a fine margin, and bound by Derome. But he requested my attention particularly, and with an air of mysterious sagacity, to a thick octavo, written in barbarous Latin by one Hedelin, a Frenchman, and having the quaint title, *"Duelli Lex Scripta, et non; aliterque."* From this he read me one of the drollest chapters in the world concerning *"Injuriæ per applicationem, per constructionem, et per se,"* about half of which, he averred, was strictly applicable to his own "refinedly peculiar" case, although not one syllable of the whole matter could I understand for the life of me. Having finished the chapter, he closed the book, and demanded what I thought necessary to be done. I replied that I had entire confidence in his superior delicacy of feeling, and would abide by what he proposed. With this answer he seemed flattered, and sat down to write a note to the Baron. He ran thus:

"Sir,—My friend, M. P.——, will hand you this note. I find it incumbent upon me to request, at your earliest convenience, an explanation of this evening's occurrences at your chambers. In the event of your declining this request, Mr. P. will be happy to arrange, with any friend whom you may appoint, the steps preliminary to a meeting.

"With sentiments of perfect respect,

"Your most humble servant,

"Johann Hermann."

"To the Baron Ritzner von Jung,
August 18th, 18—."

Not knowing what better to do, I called upon Ritzner with this epistle. He bowed as I presented it; then, with a grave countenance, motioned me to a seat. Having perused the cartel, he wrote the following reply, which I carried to Hermann.

"Sir,—Through our common friend, Mr. P., I have received your note of this evening. Upon due reflection I frankly admit the propriety of the explanation you suggest. This being admitted, I still find great difficulty, (owing to the *refinedly peculiar* nature of our disagreement, and of the personal affront offered on my part,) in so wording what I have to say by way of apology, as to meet all the minute exigencies, and all the variable shadows of the case. I have great reliance, however, on that extreme delicacy of discrimination, in matters appertaining to the rules of etiquette, for which you have been so long and so pre-eminently distinguished. With perfect certainty, therefore, of being comprehended, I beg leave, in lieu of offering any sentiments

of my own, to refer you to the opinions of the Sieur Hedelin, as set forth in the ninth paragraph of the chapter of *"Injuriæ per applicationem, per constructionem, et per se,"* in his *"Duelli Lex scripta, et non; aliterque."* The nicety of your discernment in all the matters here treated, will be sufficient, I am assured, to convince you *that the mere circumstance of me referring you* to this admirable passage, ought to satisfy your request, as a man of honor, for explanation.

"With sentiments of profound respect,

"Your most obedient servant,

"Von Jung."

"The Herr Johann Hermann,
August 18th, 18—."

Hermann commenced the perusal of this epistle with a scowl, which, however, was converted into a smile of the most ludicrous self-complacency as he came to the rigmarole about *Injuriæ per applicationem, per constructionem, et per se.* Having finished reading, he begged me, with the blandest of all possible smiles, to be seated, while he made reference to the treatise in question. Turning to the passage specified, he read it with great care to himself, then closed the book, and desired me, in my character of confidential acquaintance, to express to the Baron von Jung his exalted sense of his chivalrous behavior, and, in that of second, to assure him that the explanation offered was of the fullest, the most honorable, and the most unequivocally satisfactory nature.

Somewhat amazed at all this, I made my retreat to the Baron. He seemed to receive Hermann's amicable letter as a matter of course, and after a few words of general conversation, went to an inner room and brought out the everlasting treatise *"Duelli Lex scripta, et non; aliterque."* He handed me the volume and asked me to look over some portion of it. I did so, but to little purpose, not being able to gather the least particle of meaning. He then took the book himself, and read me a chapter aloud. To my surprise, what he read proved to be a most horribly absurd account of a duel between two baboons. He now explained the mystery; showing that the volume, as it appeared *prima facie,* was written upon the plan of the nonsense verses of Du Bartas; that is to say, the language was ingeniously framed so as to present to the ear all the outward signs of intelligibility, and even of profundity, while in fact not a shadow of meaning existed. The key to the whole was found in leaving out every second and third word alternately, when there appeared a series of ludicrous quizzes upon a single combat as practised in modern times.

The Baron afterwards informed me that he had purposely thrown the treatise in Hermann's way two or three weeks before the adventure, and that he was satisfied, from the general tenor of his conversation, that he had studied it with the deepest attention, and firmly believed it to be a work of unusual merit. Upon this hint he proceeded. Hermann would have died a thousand deaths rather than acknowledge his inability to understand anything and everything in the universe that had ever been written about the *duello.*

The Man of the Crowd

(First published in *Burton's Gentleman's Magazine,* December, 1840.—Ed.)

Ce grand malheur, de ne pouvoir etre seul.—La Bruyere.

It was well said of a certain German book that *"es lasst sich nicht lesen"*—it does not permit itself to be read. There are some secrets which do not permit themselves to be told. Men die nightly in their beds, wringing the hands of ghostly confessors, and looking them piteously in the eyes—die with despair of heart and convulsion of throat, on account of the hideousness of mysteries which will not *suffer themselves* to be revealed. Now and then, alas, the conscience of man takes up a burden so heavy in horror that it can be thrown down only into the grave. And thus the essence of all crime is undivulged.

Not long ago, about the closing in of an evening in autumn, I sat at the large bow-window of the D—— Coffee-House in London. For some months I had been ill in health, but was now convalescent, and, with returning strength, found myself in one of those happy moods which are so precisely the converse of *ennui*—moods of the keenest appetency, when the film from the mental vision departs—the achlus os prin epæen (Gr.)—and the intellect, electrified, surpasses as greatly its every-day condition, as does the vivid yet candid reason of Leibnitz, the mad and flimsy rhetoric of Gorgias. Merely to breathe was enjoyment; and derived positive pleasure even from many of the legitimate sources of pain. I felt a calm but inquisitive interest in every thing. With a cigar in my mouth and a newspaper in my lap, I had been amusing myself for the greater part of the afternoon, now in poring over advertisements, now in observing the promiscuous company in the room, and now in peering through the smoky panes into the street.

This latter is one of the principal thoroughfares of the city, and had been very much crowded during the whole day. But, as the darkness came on, the throng momently increased; and, by the time the lamps were well lighted, two dense and continuous tides of population were rushing past the door. At this particular period of the evening I had never before been in a similar situation, and the tumultuous sea of human heads filled me, therefore, with a delicious novelty of emotion. I gave up, at length, all care of things within the hotel, and became absorbed in contemplation of the scene without.

At first my observations took an abstract and generalizing turn. I looked at the passengers in masses, and thought of them in their aggregate relations. Soon, however, I descended to details, and regarded with minute interest the innumerable varieties of figure, dress, air, gait, visage, and expression of countenance.

By far the greater number of those who went by had a satisfied, business-like demeanor, and seemed to be thinking only of making their way through the press. Their brows were knit, and

their eyes rolled quickly; when pushed against by fellow-wayfarers they evinced no symptom of impatience, but adjusted their clothes and hurried on. Others, still a numerous class, were restless in their movements, had flushed faces, and talked and gesticulated to themselves, as if feeling in solitude on account of the very denseness of the company around. When impeded in their progress, these people suddenly ceased muttering; but redoubled their gesticulations, and awaited, with an absent and overdone smile upon their lips, the course of the persons impeding them. If jostled, they bowed profusely to the jostlers, and appeared overwhelmed with confusion.—There was nothing very distinctive about these two large classes beyond what I have noted. Their habiliments belonged to that order which is pointedly termed the decent. They were undoubtedly noblemen, merchants, attorneys, tradesmen, stock-jobbers—the Eupatrids and the common-places of society—men of leisure and men actively engaged in affairs of their own—conducting business upon its own responsibility. They did not greatly excite my attention.

The tribe of clerks was an obvious one; and here I discerned two remarkable divisions. There were the junior clerks of flash houses—young gentlemen with tight coats, bright boots, well-oiled hair, and supercilious lips. Setting aside a certain dapperness of carriage, which may be termed *deskism* for want of a better word, the manner of these persons seemed to be an exact facsimile of what had been the perfection of *bon ton* about twelve or eighteen months before. They wore the cast-off graces of the gentry;—and this, I believe, involves the best definition of the class.

The division of the upper clerks of staunch firms, or of the "steady old fellows," it was not possible to mistake. These were known by their coats and pantaloons of black or brown, made to sit comfortably, with white cravats and waistcoats, broad solid-looking shoes, and thick hose or gaiters. They had all slightly bald heads, from which the right ears, long used to pen-holding, had an odd habit of standing off on end. I observed that they always removed or settled their hats with both hands, and wore watches, with short gold chains of a substantial and ancient pattern. Theirs was the affectation of respectability—if indeed there be an affectation so honorable.

There were many individuals of dashing appearance, whom I easily understood as belonging to the race of swell pick-pockets, with which all great cities are infested. I watched these gentry with much inquisitiveness, and found it difficult to imagine how they should ever be mistaken for gentlemen by gentlemen themselves. Their voluminousness of wristband, with an air of excessive frankness, should betray them at once.

The gamblers, of whom I descried not a few, were still more easily recognizable. They wore every variety of dress, from that of the desperate thimble-rig bully, with velvet waistcoat, fancy neckerchief, gilt chains, and filagreed buttons, to that of the scrupulously inornate clergyman, than which nothing could be less liable to suspicion. Still all were distinguished by a certain sodden swarthiness of complexion, a filmy dimness of eye, and pallor and

compression of lip. There were two other traits, moreover, by which I could always detect them: a guarded lowness of tone in conversation, and a more than ordinary extension of the thumb in a direction at right angles with the fingers. Very often, in company with these sharpers, I observed an order of men somewhat different in habits, but still birds of a kindred feather. They may be defined as the gentlemen who live by their wits. They seem to prey upon the public in two battalions—that of the dandies and that of the military men. Of the first grade the leading features are long locks and smiles; of the second, frogged coats and frowns.

Descending in the scale of what is termed gentility, I found darker and deeper themes for speculation. I saw Jew pedlars, with hawk eyes flashing from countenances whose every other feature wore only an expression of abject humility; sturdy professional street beggars scowling upon mendicants of a better stamp, whom despair alone had driven forth into the night for charity; feeble and ghastly invalids, upon whom death had placed a sure hand, and who sidled and tottered through the mob, looking every one beseechingly in the face, as if in search of some chance consolation, some lost hope; modest young girls returning from long and later labor to a cheerless home, and shrinking more tearfully than indignantly from the glances of ruffians, whose direct contact, even, could not be avoided; women of the town of all kinds and of all ages—the unequivocal beauty in the prime of her womanhood, putting one in mind of the statue in Lucian, with the surface of Parian marble, and the interior filled with filth—the loathsome and utterly lost leper in rags—the wrinkled, bejewelled, and paint-begrimed beldame, making a last effort at youth—the mere child of immature form, yet, from long association, an adept in the dreadful coquetries of her trade, and burning with a rabid ambition to be ranked the equal of her elders in vice; drunkards innumerable and indescribable—some in shreds and patches, reeling, inarticulate, with bruised visage and lack-lustre eyes—some in whole although filthy garments, with a slightly unsteady swagger, thick sensual lips, and hearty-looking rubicund faces—others clothed in materials which had once been good, and which even now were scrupulously well brushed—men who walked with a more than naturally firm and springy step, but whose countenances were fearfully pale, and whose eyes were hideously wild and red; and who clutched with quivering fingers, as they strode through the crowd, at every object which came within their reach; beside these, pie-men, porters, coal-heavers, sweeps; organ-grinders, monkey-exhibitors, and ballad-mongers, those who vended with those who sang; ragged artizans and exhausted laborers of every description, and all full of a noisy and inordinate vivacity which jarred discordantly upon the ear, and gave an aching sensation to the eye.

As the night deepened, so deepened to me the interest of the scene; for not only did the general character of the crowd materially alter (its gentler features retiring in the gradual withdrawal of the more orderly portion of the people, and its harsher ones coming out into bolder relief, as the late hour

brought forth every species of infamy from its den), but the rays of the gas-lamps, feeble at first in their struggle with the dying day, had now at length gained ascendancy, and threw over every thing a fitful and garish lustre. All was dark yet splendid—as that ebony to which has been likened the style of Tertullian.

The wild effects of the light enchained me to an examination of individual faces; and although the rapidity with which the world of light flitted before the window prevented me from casting more than a glance upon each visage, still it seemed that, in my then peculiar mental state, I could frequently read, even in that brief interval of a glance, the history of long years.

With my brow to the glass, I was thus occupied in scrutinizing the mob, when suddenly there came into view a countenance (that of a decrepid old man, some sixty-five or seventy years of age)—a countenance which at once arrested and absorbed my whole attention, on account of the absolute idiosyncrasy of its expression. Any thing even remotely resembling that expression I had never seen before. I well remember that my first thought, upon beholding it, was that Retszch, had he viewed it, would have greatly preferred it to his own pictural incarnations of the fiend. As I endeavored, during the brief minute of my original survey, to form some analysis of the meaning conveyed, there arose confusedly and paradoxically within my mind, the ideas of vast mental power, of caution, of penuriousness, of avarice, of coolness, of malice, of blood-thirstiness, of triumph, of merriment, of excessive terror, of intense—of supreme despair. I felt singularly aroused, startled, fascinated. "How wild a history," I said to myself, "is written within that bosom!" Then came a craving desire to keep the man in view—to know more of him. Hurriedly putting on an overcoat, and seizing my hat and cane, I made my way into the street, and pushed through the crowd in the direction which I had seen him take; for he had already disappeared. With some little difficulty I at length came within sight of him, approached, and followed him closely, yet cautiously, so as not to attract his attention.

I had now a good opportunity of examining his person. He was short in stature, very thin, and apparently very feeble. His clothes, generally, were filthy and ragged; but as he came, now and then, within the strong glare of a lamp, I perceived that his linen, although dirty, was of beautiful texture; and my vision deceived me, or, through a rent in a closely-buttoned and evidently second-handed *roquelaire* which enveloped him, I caught a glimpse both of a diamond and of a dagger. These observations heightened my curiosity, and I resolved to follow the stranger whithersoever he should go.

It was now fully night-fall, and a thick humid fog hung over the city, soon ending in a settled and heavy rain. This change of weather had an odd effect upon the crowd, the whole of which was at once put into new commotion, and overshadowed by a world of umbrellas. The waver, the jostle, and the hum increased in a tenfold degree. For my own part I did not much regard the rain—the lurking of an old fever in my system rendering the moisture somewhat too dangerously

pleasant. Tying a handkerchief about my mouth, I kept on. For half an hour the old man held his way with difficulty along the great thoroughfare; and I here walked close at his elbow through fear of losing sight of him. Never once turning his head to look back, he did not observe me. By and by he passed into a cross street, which, although densely filled with people, was not quite so much thronged as the main one he had quitted. Here a change in his demeanor became evident. He walked more slowly and with less object than before—more hesitatingly. He crossed and re-crossed the way repeatedly, without apparent aim; and the press was still so thick, that, at every such movement, I was obliged to follow him closely. The street was a narrow and long one, and his course lay within it for nearly an hour, during which the passengers had gradually diminished to about that number which is ordinarily seen at noon on Broadway near the park—so vast a difference is there between a London populace and that of the most frequented American city. A second turn brought us into a square, brilliantly lighted, and overflowing with life. The old manner of the stranger re-appeared. His chin fell upon his breast, while his eyes rolled wildly from under his knit brows, in every direction, upon those who hemmed him in. He urged his way steadily and perseveringly. I was surprised, however, to find, upon his having made the circuit of the square, that he turned and retraced his steps. Still more was I astonished to see him repeat the same walk several times—once nearly detecting me as he came around with a sudden movement.

In this exercise he spent another hour, at the end of which we met with far less interruption from passengers than at first. The rain fell fast; the air grew cool; and the people were retiring to their homes. With a gesture of impatience, the wanderer passed into a by-street comparatively deserted. Down this, some quarter of a mile long, he rushed with an activity I could not have dreamed of seeing in one so aged, and which put me to much trouble in pursuit. A few minutes brought us to a large and busy bazaar, with the localities of which the stranger appeared well acquainted, and where his original demeanor again became apparent, as he forced his way to and fro, without aim, among the host of buyers and sellers.

During the hour and a half, or thereabouts, which we passed in this place, it required much caution on my part to keep him within reach without attracting his observation. Luckily I wore a pair of caoutchouc over-shoes, and could move about in perfect silence. At no moment did he see that I watched him. He entered shop after shop, priced nothing, spoke no word, and looked at all objects with a wild and vacant stare. I was now utterly amazed at his behavior, and firmly resolved that we should not part until I had satisfied myself in some measure respecting him.

A loud-toned clock struck eleven, and the company were fast deserting the bazaar. A shop-keeper, in putting up a shutter, jostled the old man, and at the instant I saw a strong shudder come over his frame. He hurried into the street, looked anxiously around him for an instant, and then ran with incredible swiftness through many crooked and

peopleless lanes, until we emerged once more upon the great thoroughfare whence we had started—the street of the D—— Hotel. It no longer wore, however, the same aspect. It was still brilliant with gas; but the rain fell fiercely, and there were few persons to be seen. The stranger grew pale. He walked moodily some paces up the once populous avenue, then, with a heavy sigh, turned in the direction of the river, and, plunging through a great variety of devious ways, came out, at length, in view of one of the principal theatres. It was about being closed, and the audience were thronging from the doors. I saw the old man gasp as if for breath while he threw himself amid the crowd; but I thought that the intense agony of his countenance had, in some measure, abated. His head again fell upon his breast; he appeared as I had seen him at first. I observed that he now took the course in which had gone the greater number of the audience—but, upon the whole, I was at a loss to comprehend the waywardness of his actions.

As he proceeded, the company grew more scattered, and his old uneasiness and vacillation were resumed. For some time he followed closely a party of some ten or twelve roisterers; but from this number one by one dropped off, until three only remained together, in a narrow and gloomy lane, little frequented. The stranger paused, and, for a moment, seemed lost in thought; then, with every mark of agitation, pursued rapidly a route which brought us to the verge of the city, amid regions very different from those we had hitherto traversed. It was the most noisome quarter of London, where every thing wore the worst impress of the most deplorable poverty, and of the most desperate crime. By the dim light of an accidental lamp, tall, antique, worm-eaten, wooden tenements were seen tottering to their fall, in directions so many and capricious, that scarce the semblance of a passage was discernible between them. The paving-stones lay at random, displaced from their beds by the rankly-growing grass. Horrible filth festered in the dammed-up gutters. The whole atmosphere teemed with desolation. Yet, as we proceeded, the sounds of human life revived by sure degrees, and at length large bands of the most abandoned of a London populace were seen reeling to and fro. The spirits of the old man again flickered up, as a lamp which is near its death-hour. Once more he strode onward with elastic tread. Suddenly a corner was turned, a blaze of light burst upon our sight, and we stood before one of the huge suburban temples of Intemperance—one of the palaces of the fiend, Gin.

It was now nearly daybreak; but a number of wretched inebriates still pressed in and out of the flaunting entrance. With a half shriek of joy the old man forced a passage within, resumed at once his original bearing, and stalked backward and forward, without apparent object, among the throng. He had not been thus long occupied, however, before a rush to the doors gave token that the host was closing them for the night. It was something even more intense than despair that I then observed upon the countenance of the singular being whom I had watched so pertinaciously. Yet he did not hesitate in his career, but,

with a mad energy, retraced his steps at once, to the heart of the mighty London. Long and swiftly he fled, while I followed him in the wildest amazement, resolute not to abandon a scrutiny in which I now felt an interest all-absorbing. The sun arose while we proceeded, and, when we had once again reached that most thronged mart of the populous town, the street of the D—— Hotel, it presented an appearance of human bustle and activity scarcely inferior to what I had seen on the evening before. And here, long, amid the momently increasing confusion, did I persist in my pursuit of the stranger. But, as usual, he walked to and fro, and during the day did not pass from out the turmoil of that street. And, as the shades of the second evening came on, I grew wearied unto death, and, stopping fully in front of the wanderer, gazed at him steadfastly in the face. He noticed me not, but resumed his solemn walk, while I, ceasing to follow, remained absorbed in contemplation. "This old man," I said at length, "is the type and the genius of deep crime. He refuses to be alone. *He is the man of the crowd.* It will be in vain to follow; for I shall learn no more of him, nor of his deeds. The worst heart of the world is a grosser book than the "Hortulus Animæ," and perhaps it is but one of the great mercies of God that *"es lasst sich nicht lesen."**

Von Kempelen and His Discovery

After the very minute and elaborate paper by Arago, to say nothing of the summary in *Silliman's Journal,* with the detailed statement just published by Lieutenant Maury, it will not be supposed, of course, that in offering a few hurried remarks in reference to Von Kempelen's discovery, I have any design to look at the subject in a *scientific* point of view. My object is simply, in the first place, to say a few words of Von Kempelen himself (with whom, some years ago, I had the honor of a slight personal acquaintance), since every thing which concerns him must necessarily, at this moment, be of interest; and, in the second place, to look in a general way, and speculatively, at the *results* of the discovery.

It may be as well, however, to premise the cursory observations which I have to offer, by denying, very decidedly, what seems to be a general impression (gleaned, as usual in a case of this kind, from the newspapers), viz.: that this discovery, astounding as it unquestionably is, is *unanticipated.*

By reference to the "Diary of Sir Humphrey Davy" (Cottle and Munroe, London, pp. 150), it will be seen at pp. 53 and 82, that this illustrious chemist had not only conceived the idea now in question, but had actually made *no inconsiderable progress, experimentally,* in the very *identical analysis* now so triumphantly brought to an issue by Von Kempelen, who although he makes not the slightest allusion to it, is, *with-*

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* This is a favorite idea of Poe and forms the introduction to the tale, "The Premature Burial"—Ed.

out doubt (I say it unhesitatingly, and can prove it, if required), indebted to the "Diary" for at least the first hint of his own undertaking.

The paragraph from the *Courier and Enquirer,* which is now going the rounds of the press, and which purports to claim the invention for a Mr. Kissam, of Brunswick, Maine, appears to me, I confess, a little apocryphal, for several reasons; although there is nothing either impossible or very improbable in the statement made. I need not go into details. My opinion of the paragraph is founded principally upon its *manner.* It does not *look* true. Persons who are narrating *facts,* are seldom so particular as Mr. Kissam seems to be, about day and date and precise location. Besides, if Mr. Kissam actually *did* come upon the discovery he says he did, at the period designated—nearly eight years ago,—how happens it that he took no steps, *on the instant,* to reap the immense benefits which the merest bumpkin must have known would have resulted to him individually, if not to the world at large, from the discovery? It seems to me quite incredible that any man of common understanding could have discovered what Mr. Kissam says he did, and yet have subsequently acted so like a baby—so like an owl—as Mr. Kissam *admits* that he did. By-the-way, who *is* Mr. Kissam? and is not the whole paragraph in the *Courier and Enquirer* a fabrication got up to "make a talk"? It must be confessed that it has an amazingly moon-hoaxy-air. Very little dependence is to be placed upon it, in my humble opinion; and if I were not well aware, from experience, how very easily men of science are *mystified,* on points out of their usual range of inquiry, I should be profoundly astonished at finding so eminent a chemist as Professor Draper, discussing Mr. Kissam's (or is it Mr. Quizzem's?) pretensions to the discovery, in so serious a tone.

But to return to the "Diary" of Sir Humphrey Davy. This pamphlet was *not* designed for the public eye, even upon the decease of the writer, as any person at all conversant with authorship may satisfy himself at once by the slightest inspection of the style. At page 13, for example, near the middle, we read, in reference to his researches about the protoxide of azote: "In less than half a minute the respiration being continued, diminished gradually and *were* succeeded by analogous to gentle pressure on all the muscles." That the *respiration* was not "diminished," is not only clear by the subsequent context, but by the use of the plural, "were." The sentence, no doubt, was thus intended: "In less than half a minute, the respiration being continued, [these feelings] diminished gradually, and were succeeded by [a sensation] analogous to gentle pressure on all the muscles." A hundred similar instances go to show that the MS. so inconsiderately published, was merely a *rough note-book,* meant only for the writer's own eye; but an inspection of the pamphlet will convince almost any thinking person of the truth of my suggestion. The fact is, Sir Humphrey Davy was about the last man in the world to *commit himself* on scientific topics. Not only had he a more than ordinary dislike to quackery, but he was morbidly afraid of *appearing* empirical; so that, however fully he might have been convinced that he was on the

right track in the matter now in question, he would never have spoken *out,* until he had every thing ready for the most practical demonstration. I verily believe that his last moments would have been rendered wretched, could he have suspected that his wishes in regard to burning this "Diary" (full of crude speculations) would have been unattended to; as, it seems, they were. I say "his wishes," for that he meant to include this note-book among the miscellaneous papers directed "to be burnt," I think there can be no manner of doubt. Whether it escaped the flames by good fortune or by bad, yet remains to be seen. That the passages quoted above, with the other similar ones referred to, gave Von Kempelen *the hint,* I do not in the slightest degree question; but I repeat, it yet remains to be seen whether this momentous discovery itself (*momentous* under any circumstances) will be of service or disservice to mankind at large. That Von Kempelen and his immediate friends will reap a rich harvest, it would be folly to doubt for a moment. They will scarcely be so weak as not to *"realize,"* in time, by large purchases of houses and land, with other property of *intrinsic* value.

In the brief account of Von Kempelen which appeared in the *Home Journal,* and has since been extensively copied, several misapprehensions of the German original seem to have been made by the translator, who professes to have taken the passage from a late number of the Presburg *Schnellpost. "Viele"* has evidently been misconceived (as it often is), and what the translator renders by "sorrows," is probably "lieden," which, in its true version, "sufferings," would give a totally different complexion to the whole account; but, of course, much of this is merely guess, on my part.

Von Kempelen, however, is by no means "a misanthrope," in appearance, at least, whatever he may be in fact. My acquaintance with him was casual altogether; and I am scarcely warranted in saying that I know him at all; but to have seen and conversed with a man of so *prodigious* a notoriety as he has attained, or *will* attain in a few days, is not a small matter, as times go.

The Literary World speaks of him, confidently, as a *native* of Presburg (misled, perhaps, by the account in *The Home Journal*) but I am pleased in being able to state *positively,* since I have it from his own lips, that he was born in Utica, in the State of New York, although both his parents, I believe, are of Presburg descent. The family is connected, in some way, with Maelzel, of automaton - chess - player memory. In person, he is short and stout, with large, *fat,* blue eyes, sandy hair and whiskers, a wide but pleasing mouth, fine teeth, and I think a Roman nose. There is some defect in one of his feet. His address is frank, and his whole manner noticeable for *bonhomie.* Altogether, he looks, speaks, and acts as little like "a misanthrope" as any man I ever saw. We were fellow-sojourners for a week about six years ago, at Earl's Hotel, in Providence, Rhode Island; and I presume that I conversed with him, at various times, for some three or four hours altogether. His principal topics were those of the day; and nothing that fell from him led me to suspect his scientific attain-

ments. He left the hotel before me, intending to go to New York, and thence to Bremen; it was in the latter city that his great discovery was first made public; or, rather, it was there that he was first suspected of having made it. This is about all that I personally know of the now immortal Von Kempelen; but I have thought that even these few details would have interest for the public.

There can be little question that most of the marvellous rumors afloat about this affair are pure inventions, entitled to about as much credit as the story of Aladdin's lamp; and yet, in a case of this kind, as in the case of the discoveries in California, it is clear that the truth *may be* stranger than fiction. The following anecdote, at least, is so well authenticated, that we may receive it implicitly.

Von Kempelen had never been even tolerably well off during his residence at Bremen; and often, it was well known, he had been put to extreme shifts in order to raise trifling sums. When the great excitement occurred about the forgery on the house of Gutsmuth & Co., suspicion was directed toward Von Kempelen, on account of his having purchased a considerable property in Gasperitch Lane, and his refusing, when questioned, to explain how he became possessed of the purchase money. He was at length arrested, but nothing decisive appearing against him, was in the end set at liberty. The police, however, kept a strict watch upon his movements, and thus discovered that he left home frequently, taking always the same road, and invariably giving his watchers the slip in the neighborhood of that labyrinth of narrow and crooked passages known by the flash name of the "Dondergat." Finally, by dint of great perseverance, they traced him to a garret in an old house of seven stories, in an alley called Flatzplatz; and, coming upon him suddenly, found him, as they imagined, in the midst of his counterfeiting operations. His agitation is represented as so excessive that the officers had not the slightest doubt of his guilt. After handcuffing him, they searched his room, or rather rooms, for it appears he occupied all the *mansarde*.

Opening into the garret where they caught him, was a closet, ten feet by eight, fitted up with some chemical apparatus, of which the object has not yet been ascertained. In one corner of the closet was a very small furnace, with a glowing fire in it, and on the fire a kind of duplicate crucible—two crucibles connected by a tube. One of these crucibles was nearly full of *lead* in a state of fusion, but not reaching up to the aperture of the tube, which was close to the brim. The other crucible had some liquid in it, which, as the officers entered, seemed to be furiously dissipating in vapor. They relate Kempelen seized the crucibles with both hands (which were encased in gloves that afterward turned out to be asbestic), and threw the contents on the tiled floor. It was now that they handcuffed him; and before proceeding to ransack the premises they searched his person, but nothing unusual was found about him, excepting a paper parcel, in his coat-pocket, containing what was afterward ascertained to be a mixture of antimony and some *unknown substance*, in nearly, but not quite, equal proportions. All attempts at analyzing the

unknown substance have, so far, failed, but that it will ultimately be analyzed, is not to be doubted.

Passing out of the closet with their prisoner, the officers went through a sort of ante-chamber, in which nothing material was found, to the chemist's sleeping-room. They here rummaged some drawers and boxes, but discovered only a few papers, of no importance, and some good coin, silver and gold. At length, looking under the bed, they saw *a large, common hair trunk, without hinges, hasp, or lock,* and with the top lying carelessly *across* the bottom portion. Upon attempting to draw this trunk out from under the bed, they found that, with their united strength (there were three of them, all powerful men), they "could not stir it one inch." Much astonished at this, one of them crawled under the bed, and looking into the trunk, said:

"No wonder we couldn't move it—why it's full to the brim of old bits of brass!"

Putting his feet, now, against the wall, so as to get a good purchase, and pushing with all his force, while his companions pulled with all theirs, the trunk, with much difficulty, was slid out from under the bed, and its contents examined. The supposed brass with which it was filled was all in small, smooth pieces, varying from the size of a pea to that of a dollar; but the pieces were irregular in shape, although more or less flat—looking, upon the whole, "very much as lead looks when thrown upon the ground in a molten state, and there suffered to grow cool." Now, not one of these officers for a moment suspected this metal to be any thing *but* brass. The idea of its being *gold* never entered their brains, of course; how *could* such a wild fancy have entered it? And their astonishment may be well conceived, when the next day it became known, all over Bremen, that the "lot of brass" which they had carted so contemptuously to the police office, without putting themselves to the trouble of pocketing the smallest scrap, was not only gold—real gold—but gold far finer than any employed in coinage—gold, in fact, absolutely pure, virgin, without the slightest appreciable alloy.

I need not go over the details of Von Kempelen's confession (as far as it went) and release, for these are familiar to the public. That he has actually realized, in spirit and in effect, if not to the letter, the old chimera of the philosopher's stone, no sane person is at liberty to doubt. The opinions of Arago are, of course, entitled to the greatest consideration; but he is by no means infallible; and what he says of *bismuth,* in his report to the Academy, must be taken *cum grano salis.* The simple truth is, that up to this period *all* analysis has failed; and until Von Kempelen chooses to let us have the key to his own published enigma, it is more than probable that the matter will remain, for years, *in statu quo.* All that yet can fairly be said to be known is, that *"Pure gold can be made at will, and very readily from lead in connection with certain other substances, in kind and in proportions, unknown."*

Speculation, of course, is busy as to the immediate and ultimate results of this discovery—a discovery which few thinking persons will hesitate in referring to an increased interest in the mat-

ter of gold generally, by the late developments in California; and this reflection brings us inevitably to another —the exceeding *inopportuneness* of Von Kempelen's analysis. If many were prevented from adventuring to California, by the mere apprehension that gold would so materially diminish in value, on account of its plentifulness in the mines there, as to render the speculation of going so far in search of it a doubtful one—what impression will be wrought *now*, upon the minds of those about to emigrate, and especially upon the minds of those actually in the mineral region, by the announcement of this astounding discovery of Von Kempelen, a discovery which declares, in so many words, that beyond its intrinsic worth for manufacturing purposes (whatever that worth may be), gold now is, or at least soon will be (for it cannot be supposed that Von Kempelen can *long* retain his secret), of no greater *value* than lead, and of far inferior value to silver? It is, indeed, exceedingly difficult to speculate prospectively upon the consequences of the discovery; but one thing may be positively maintained—that the announcement of the discovery six months ago would have had material influence in regard to the settlement of California.

In Europe, as yet, the most noticeable results have been a rise of two hundred per cent. in the price of lead, and nearly twenty-five per cent. in that of silver.

The Power of Words

(Oinos [Greek], Wine: Agathos, Good.—Ed.)

OINOS. Pardon, Agathos, the weakness of a spirit new-fledged with immortality!

Agathos. You have spoken nothing, my Oinos, for which pardon is to be demanded. Not even here is knowledge a thing of intuition. For wisdom, ask of the angels freely, that it may be given!

Oinos. But in this existence, I dreamed that I should be at once cognizant of all things, and thus at once be happy in being cognizant of all.

Agathos. Ah, not in knowledge is happiness, but in the acquisition of knowledge! In for ever knowing, we are for ever blessed; but to know all, were the curse of a fiend.

Oinos. But does not The Most High know all?

Agathos. That (since he is The Most Happy) must be still the *one* thing unknown even to HIM.

Oinos. But, since we grow hourly in knowledge, must not at *last* all things be known?

Agathos. Look down into the abysmal distances!—attempt to force the gaze down the multitudinous vistas of the stars, as we sweep slowly through them thus—and thus—and thus! Even the spiritual vision, is it not at all points arrested by the continuous golden walls of the universe?—the walls of the myriads of the shining bodies that mere

number has appeared to blend into unity?

Oinos. I clearly perceive that the infinity of matter is no dream.

Agathos. There are *no* dreams in Aidenn—but it is here whispered that, of this infinity of matter, the *sole* purpose is to afford infinite springs, at which the soul may allay the thirst *to know* which is for ever unquenchable within it—since to quench it, would be to extinguish the soul's self. Question me then, my Oinos, freely and without fear. Come! we will leave to the left the loud harmony of the Pleiades, and swoop outward from the throne into the starry meadows beyond Orion, where, for pansies and violets, and heart's-ease, are the beds of the triplicate and triple-tinted suns.

Oinos. And now, Agathos, as we proceed, instruct me!—speak to me in the earth's familiar tones. I understand not what you hinted to me, just now, of the modes or of the method of what, during mortality, we were accustomed to call Creation. Do you mean to say that the Creator is not God?

Agathos. I mean to say that the Deity does not create.

Oinos. Explain.

Agathos. In the beginning *only,* he created. The seeming creatures which are now, throughout the universe, so perpetually springing into being, can only be considered as the mediate or indirect, not as the direct or immediate results of the Divine creative power.

Oinos. Among men, my Agathos, this idea would be considered heretical in the extreme.

Agathos. Among angels, my Oinos, it is seen to be simply true.

Oinos. I can comprehend you thus far—that certain operations of what we term Nature, or the natural laws, will, under certain conditions, give rise to that which has all the *appearance* of creation. Shortly before the final overthrow of the earth, there were, I well remember, many very successful experiments in what some philosophers were weak enough to denominate the creation of animalculæ.

Agathos. The cases of which you speak were, in fact, instances of the secondary creation—and of the *only* species of creation which has ever been, since the first word spoke into existence the first law.

Oinos. Are not the starry worlds that, from the abyss of nonentity, burst hourly forth into the heavens—are not these stars, Agathos, the immediate handiwork of the King?

Agathos. Let me endeavor, my Oinos, to lead you, step by step, to the conception I intend. You are well aware that, as no thought can perish, so no act is without infinite result. We moved our hands, for example, when we were dwellers on the earth, and, in so doing, we gave vibration to the atmosphere which engirdled it. This vibration was indefinitely extended, till it gave impulse to every particle of the earth's air, which thenceforward, *and for ever,* was actuated by the one movement of the hand. This fact the mathematicians of our globe well knew. They made the special effects, indeed, wrought in the fluid by special impulses, the subject of exact calculation—so that it became easy to determine in what precise period an impulse of given extent would engirdle the orb, and impress (for ever) every atom of the atmosphere circumambient. Retrograding,

they found no difficulty, from a given effect, under given conditions, in determining the value of the original impulse. Now the mathematicians who saw that the results of any given impulse were absolutely endless—and who saw that a portion of these results were accurately traceable through the agency of algebraic analysis—who saw, too, the facility of the retrogradation—these men saw, at the same time, that this species of analysis itself, had within itself a capacity for indefinite progress—that there were no bounds conceivable to its advancement and applicability, except within the intellect of him who advanced or applied it. But at this point our mathematicians paused.

Oinos. And why, Agathos, should they have proceeded?

Agathos. Because there were some considerations of deep interest beyond. It was deducible from what they knew, that to a being of infinite understanding—one to whom the *perfection* of the algebraic analysis lay unfolded—there could be no difficulty in tracing every impulse given the air—and the ether through the air—to the remotest consequences at any even infinitely remote epoch of time. It is indeed demonstrable that every such impulse *given the air, must, in the end,* impress every individual thing that exists *within the universe;*—and the being of infinite understanding—the being whom we have imagined—might trace the remote undulations of the impulse—trace them upward and onward in their influences upon all particles of all matter—upward and onward for ever in their modifications of old forms—or, in other words, *in their creation of new*—until he found them reflected—unimpressive *at last*—back from the throne of the Godhead. And not only could such a thing do this, but at any epoch, should a given result be afforded him—should one of these numberless comets, for example, be presented to his inspection—he could have no difficulty in determining, by the analytic retrogradation, to what original impulse it was due. This power of retrogradation in its absolute fulness and perfection—this faculty of referring at *all* epochs, *all* effects to *all* causes—is of course the prerogative of the Deity alone—but in every variety of degree, short of the absolute perfection, is the power itself exercised by the whole host of the Angelic intelligences.

Oinos. But you speak merely of impulses upon the air.

Agathos. In speaking of the air, I referred only to the earth; but the general proposition has reference to impulses upon the ether—which, since it pervades, and alone pervades all space, is thus the great medium of *creation.*

Oinos. Then all motion, of whatever nature, creates?

Agathos. It must: but a true philosophy has long taught that the source of all motion is thought—and the source of all thought is——

Oinos. God.

Agathos. I have spoken to you, Oinos, as to a child of the fair Earth which lately perished—of impulses upon the atmosphere of the Earth.

Oinos. You did.

Agathos. And while I thus spoke, did there not cross your mind some thought of the *physical power of words?* Is not every word an impulse on the air?

Oinos. But why, Agathos, do you weep—and why, oh why do your wings droop as we hover above this fair star

—which is the greenest and yet most terrible of all we have encountered in our flight? Its brilliant flowers look like a fairy dream—but its fierce volcanoes like the passions of a turbulent heart.

Agathos. They *are!*—they *are!* This wild star—it is now three centuries since, with clasped hands, and with streaming eyes, at the feet of my beloved—I spoke it—with a few passionate sentences—into birth. Its brilliant flowers *are* the dearest of all unfulfilled dreams, and its raging volcanoes *are* the passions of the most turbulent and unhallowed of hearts.

The Colloquy of Monos and Una

Una. "Born again?"

Monos. Yes, fairest and best beloved Una, "born again." These were the words upon whose mystical meaning I had so long pondered, rejecting the explanations of the priesthood, until Death itself resolved for me the secret.

Una. Death!

Monos. How strangely, sweet Una, you echo my words! I observe, too, a vacillation in your step, a joyous inquietude in your eyes. You are confused and oppressed by the majestic novelty of the Life Eternal. Yes, it was of Death I spoke. And here how singularly sounds that word which of old was wont to bring terror to all hearts, throwing a mildew upon all pleasures!

Una. Ah, Death, the spectre which sat at all feasts! How often, Monos, did we lose ourselves in speculations upon its nature! How mysteriously did it act as a check to human bliss, saying unto it "thus far and no further!" That earnest mutual love, my own Monos, which burned within our bosoms—how vainly did we flatter ourselves, feeling happy in its first upspringing, that our happiness would strengthen with its strength! Alas! as it grew, so grew in our hearts the dread of that evil hour which was hurrying to separate us forever! Thus, in time, it became painful to love. Hate would have been mercy then.

Monos. Speak not here of these griefs, dear Una—mine, mine, forever now!

Una. But the memory of past sorrow—is it not present joy? I have much to say yet of the things which have been. Above all, I burn to know the incidents of your own passage through the dark Valley and Shadow.

Monos. And when did the radiant Una ask any thing of her Monos in vain? I will be minute in relating all—but at what point shall the weird narrative begin?

Una. At what point?

Monos. You have said.

Una. Monos, I comprehend you. In Death we have both learned the propensity of man to define the indefinable. I will not say, then, commence with the moment of life's cessation—but commence with that sad, sad instant when, the fever having abandoned you, you sank into a breathless and motionless torpor, and I pressed down your pallid eyelids with the passionate fingers of love.

Monos. One word first, my Una, in regard to man's general condition at this epoch. You will remember that one or two of the wise among our forefathers—wise in fact, although not in the world's esteem—had ventured to doubt the propriety of the term "improvement," as applied to the progress of our civilization. There were periods in each of the five or six centuries immediately preceding our dissolution, when arose some vigorous intellect, boldly contending for those principles whose truth appears now, to our disenfranchised reason, so utterly obvious—principles which should have taught our race to submit to the guidance of the natural laws, rather than attempt their control. At long intervals some master-minds appeared, looking upon each advance in practical science as a retrogradation in the true utility. Occasionally the poetic intellect—that intellect which we now feel to have been the most exalted of all—since those truths to us were of the most enduring importance could only be reached by that *analogy* which speaks in proof-tones to the imagination alone, and to the unaided reason bears no weight—occasionally did this poetic intellect proceed a step farther in the evolving of the vague idea of the philosophic, and find in the mystic parable that tells of the tree of knowledge, and of its forbidden fruit, death-producing, a distinct intimation that knowledge was not meet for man in the infant condition of his soul. And these men, the poets, living and perishing amid the scorn of the "utilitarians"—or rough pedants, who arrogated to themselves a title which could have been properly applied only to the scorned—these men, the poets, ponder piningly, yet not unwisely, upon the ancient days when our wants were not more simple than our enjoyments were keen—days when *mirth* was a word unknown, so solemnly deep-toned was happiness—holy, august and blissful days, when blue rivers ran undammed, between hills unhewn, into far forest solitudes, primeval, odorous, and unexplored.

Yet these noble exceptions from the general misrule served but to strengthen it by opposition. Alas! we had fallen upon the most evil of all our evil days. The great "movement"—that was the cant term—went on: a diseased commotion, moral and physical. Art—the Arts—arose supreme, and, once enthroned, cast chains upon the intellect which had elevated them to power. Man, because he could not but acknowledge the majesty of Nature, fell into childish exultation at his acquired and still-increasing dominion over her elements. Even while he stalked a God in his own fancy, an infantine imbecility came over him. As might be supposed from the origin of his disorder, he grew infected with system, and with abstraction. He enwrapped himself in generalities. Among other odd ideas, that of universal equality gained ground; and in the face of analogy and of God—in despite of the loud warning voice of the laws of *gradation* so visibly pervading all things in Earth and Heaven—wild attempts at an omni-prevalent Democracy were made. Yet this evil sprang necessarily from the leading evil—Knowledge. Man could not both know and succumb. Meantime huge smoking cities arose, innumerable. Green leaves shrank before the hot breath of furnaces. The fair face of

Nature was deformed as with the ravages of some loathsome disease. And methinks, sweet Una, even our slumbering sense of the forced and of the farfetched might have arrested us here. But now it appears that we had worked out our own destruction in the perversion of our *taste*, or rather in the blind neglect of its culture in the schools. For, in truth, it was at this crisis that taste alone—that faculty which, holding a middle position between the pure intellect and the moral sense, could never safely have been disregarded—it was now that taste alone could have led us gently back to Beauty, to Nature, and to Life. But alas for the pure contemplative spirit and majestic intuition of Plato! Alas for the mousikae (Gr.)* which he justly regarded as an all sufficient education for the soul! Alas for him and for it!—since both were most desperately needed when both were most entirely forgotten or despised.

Pascal, a philosopher whom we both love, has said, how truly!—"*que tout notre raisonnement se reduit a ceder au sentiment;*" and it is not impossible that the sentiment of the natural, had time permitted it, would have regained its old ascendancy over the harsh mathematical reason of the schools. But this thing was not to be. Prematurely induced by intemperance of knowledge, the old age of the world drew on. This the mass of mankind saw not, or, living lustily although unhappily, affected not to see. But, for myself, the Earth's records had taught me to look for widest ruin as the price of highest civilization. I had imbibed a prescience of our Fate from comparison of China the simple and enduring, with Assyria the architect, with Egypt the astrologer, with Nubia, more crafty than either, the turbulent mother of all Arts. In history* of these regions I met with a ray from the Future. The individual artificialities of the three latter were local diseases of the Earth, and in their individual overthrows we had seen local remedies applied; but for the infected world at large I could anticipate no regeneration save in death. That man, as a race, should not become extinct, I saw that he must be *"born again."*

And now it was, fairest and dearest, that we wrapped our spirits, daily, in dreams. Now it was that, in twilight, we discoursed of the days to come, when the Art-scarred surface of the Earth, having undergone that purification† which alone could efface its rectangular obscenities, should clothe itself anew in the verdure and the mountain-slopes and the smiling waters of Paradise, and be rendered at length a fit dwelling-place for man:—for man the Death-purged—for man to whose

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* Music had, among the Athenians, a far more comprehensive signification than with us. It included not only the harmonies of time and of tune, but the poetic diction, sentiment and creation each in its widest sense. The study of *music* was with them in fact, the general cultivation of the taste—of that which recognizes the beautiful—in contra-distinction from reason, which deals only with the true.

*"History," from istorein (Gr.), to contemplate.

†The word *"purification"* seems here to be used with reference to its root in the Greek. pur, fire.

now exalted intellect there should be poison in knowledge no more—for the redeemed, regenerated, blissful, and now immortal, but still for the *material*, man.

Una. Well do I remember these conversations, dear Monos; but the epoch of the fiery overthrow was not so near at hand as we believed, and as the corruption you indicate did surely warrant us in believing. Men lived; and died individually. You yourself sickened, and passed into the grave; and thither your constant Una speedily followed you. And though the century which has since elapsed, and whose conclusion brings us thus together once more, tortured our slumbering senses with no impatience of duration, yet, my Monos, it was a century still.

Monos. Say, rather, a point in the vague infinity. Unquestionably, it was in the Earth's dotage that I died. Wearied at heart with anxieties which had their origin in the general turmoil and decay, I succumbed to the fierce fever. After some few days of pain, and many of dreamy delirium replete with ecstacy, the manifestations of which you mistook for pain, while I longed but was impotent to undeceive you—after some days there came upon me, as you have said, a breathless and motionless torpor; and this was termed *Death* by those who stood around me.

Words are vague things. My condition did not deprive me of sentience. It appeared to me not greatly dissimilar to the extreme quiescence of him, who, having slumbered long and profoundly, lying motionless and fully prostrate in a midsummer noon, begins to steal slowly back into consciousness. through the mere sufficiency of his sleep, and without being awakened by external disturbances.

I breathed no longer. The pulses were still. The heart had ceased to beat. Volition had not departed, but was powerless. The senses were unusually active, although eccentrically so—assuming often each other's functions at random. The taste and the smell were inextricably confounded, and became one sentiment, abnormal and intense. The rose-water with which your tenderness had moistened my lips to the last, affected me with sweet fancies of flowers—fantastic flowers, far more lovely than any of the old Earth, but whose prototypes we have here blooming around us. The eyelids, transparent and bloodless, offered no complete impediment to vision. As volition was in abeyance the balls could not roll in their sockets—but all objects within the range of the visual hemisphere were seen with more or less distinctness; the rays which fell upon the external retina, or into the corner of the eye, producing a more vivid effect than those which struck the front or anterior surface. Yet, in the former instance, this effect was so far anomalous that I appreciated it only as *sound*—sound sweet or discordant as the matters presenting themselves at my side were light or dark in shade—curved or angular in outline. The hearing at the same time, although excited in degree, was not irregular in action—estimating real sounds with an extravagance of precision, not less than of sensibility. Touch had undergone a modification more peculiar. Its impressions were tardily received, but pertinaciously retained, and resulted always in the high-

est physical pleasure. Thus the pressure of your sweet fingers upon my eyelids, at first only recognized through vision, at length, long after their removal, filled my whole being with a sensual delight immeasurable. I say with a sensual delight. *All* my perceptions were purely sensual. The materials furnished the passive brain by the senses were not in the least degree wrought into shape by the deceased understanding. Of pain there was some little; of pleasure there was much; but of moral pain or pleasure none at all. Thus your wild sobs floated into my ear with all their mournful cadences, and were appreciated in their every variation of sad tone; but they were soft musical sounds and no more; they conveyed to the extinct reason no intimation of the sorrows which gave them birth; while the large and constant tears which fell upon my face, telling the bystanders of a heart which broke, thrilled every fibre of my frame with ecstasy alone. And this was in truth the *Death* of which these by-standers spoke reverently, in low whispers—you, sweet Una, gaspingly, with loud cries.

They attired me for the coffin—three or four dark figures which flitted busily to and fro. As these crossed the direct line of my vision they affected me as *forms;* but upon passing to my side their images impressed me with the idea of shrieks, groans, and other dismal expressions of terror, of horror, or of woe. You alone, habited in a white robe, passed in all directions musically about me.

The day waned; and, as its light faded away, I became possessed by a vague uneasiness—an anxiety such as the sleeper feels when sad real sounds fall continuously within his ear—low distant bell tones, solemn, at long but equal intervals, and commingling with melancholy dreams. Night arrived; and with its shadows a heavy discomfort. It oppressed my limbs with the oppression of some dull weight, and was palpable. There was also a moaning sound, not unlike the distant reverberation of surf, but more continuous, which beginning with the first twilight, had grown in strength with the darkness. Suddenly lights were brought into the room, and this reverberation became forthwith interrupted into frequent unequal bursts of the same sound, but less dreary and less distinct. The ponderous oppression was in a great measure relieved; and, issuing from the flame of each lamp, (for there were many,) there flowed unbrokenly into my ears a strain of melodious monotone. And when now, dear Una, approaching the bed upon which I lay outstretched, you sat gently by my side, breathing odor from your sweet lips, and pressing them upon my brow, there arose tremulously within my bosom, and mingling with the merely physical sensations which circumstances had called forth, a something akin to sentiment itself—a feeling that, half appreciating, half responded to your earnest love and sorrow; but this feeling took no root in the pulseless heart, and seemed indeed rather a shadow than a reality, and faded quickly away, first into extreme quiescence, and then into a purely sensual pleasure as before.

And now, from the wreck and the chaos of the usual senses, there appeared to have arisen within me a sixth, all perfect. In its exercise I found a wild delight—yet a delight still physical.

inasmuch as the understanding in it had no part. Motion in the animal frame had fully ceased. No muscle quivered; no nerve thrilled; no artery throbbed. But there seemed to have sprung up in the brain, *that* of which no words could convey to the merely human intelligence even an indistinct conception. Let me term it a mental pendulous pulsation. It was the moral embodiment of man's abstract idea of *Time*. By the absolute equalization of this movement—or of such as this—had the cycles of the firmamental orbs themselves, been adjusted. By its aid I measured the irregularities of the clock upon the mantel, and of the watches of the attendants. Their tickings came sonorously to my ears. The slightest deviation from the true proportion—and these deviations were omni-prevalent—affected me just as violations of abstract truth are wont, on earth, to affect the moral sense. Although no two of the time-pieces in the chamber struck individual seconds accurately together, yet I had no difficulty in holding steadily in mind the tones, and the respective momentary errors of each. And this—this keen, perfect, self-existing sentiment of *duration*—this sentiment existing (as man could not possibly have conceived it to exist) independently of any succession of events—this idea—this sixth sense, upspringing from the ashes of the rest, was the first obvious and certain step of the intemporal soul upon the threshold of the temporal Eternity.

It was midnight; and you still sat by my side. All others had departed from the chamber of Death. They had deposited me in the coffin. The lamps burned flickeringly; for this I knew by the tremulousness of the monotonous strains. But, suddenly these strains diminished in distinctness and in volume. Finally they ceased. The perfume in my nostrils died away. Forms affected my vision no longer. The oppression of the Darkness uplifted itself from my bosom. A dull shock like that of electricity pervaded my frame, and was followed by total loss of the idea of contact. All of what man has termed sense was merged in the sole consciousness of entity, and in the one abiding sentiment of duration. The mortal body had been at length stricken with the hand of the deadly *Decay*.

Yet had not all of sentience departed; for the consciousness and the sentiment remaining supplied some of its functions by a lethargic intuition. I appreciated the direful change now in operation upon the flesh, and, as the dreamer is sometimes aware of the bodily presence of one who leans over him, so, sweet Una, I still dully felt that you sat by my side. So, too, when the noon of the second day came, I was not unconscious of those movements which displaced you from my side, which confined me within the coffin, which deposited me within the hearse, which bore me to the grave, which lowered me within it, which heaped heavily the mould upon me, and which thus left me, in blackness and corruption, to my sad and solemn slumbers with the worm.

And here, in the prison-house which has few secrets to disclose, they rolled away days and weeks and months; and the soul watched narrowly each second as it flew, and, without effort, took record of its flight—without effort and without object.

A year passed. The consciousness of *being* had grown hourly more indistinct, and that of mere *locality* had, in great measure, usurped its position. The idea of entity was becoming merged in that of *place*. The narrow space immediately surrounding what had been the body, was now going to be the body itself. At length, as often happens to the sleeper (by sleep and its world alone is *Death* imaged)—at length, as sometimes happened on Earth to the deep slumberer, when some flitting light half startled him into awaking, yet left him half enveloped in dreams—so to me, in the strict embrace of the *Shadow,* came *that* light which alone might have had power to startle—the light of enduring *Love.* Men toiled at the grave in which I lay darkling. They upthrew the damp earth. Upon my mouldering bones there descended the coffin of Una.

And now again all was void. That nebulous light had been extinguished. That feeble thrill had vibrated itself into quiescence. Many *lustra* had supervened. Dust had returned to dust. The worm had food no more. The sense of being at length utterly departed, and there reigned in its stead—instead of all things—dominant and perpetual—the autocrats *Place* and *Time.* For *that* which *was* not—for that which had no form—for that which had no thought—for that which had no sentience—for that which was soulless, yet of which matter formed no portion—for all this nothingness, yet for all this immortality, the grave was still a home, and the corrosive hours, comates.

The Conversation of Eiros and Charmion

(See *Contents* From "Politian" Scene II—Ed.)

EIROS. Why do you call me Eiros?

CHARMION. So henceforward will you always be called. You must forget, too, my earthly name, and speak to me as Charmion.

EIROS. This is indeed no dream!

CHARMION. Dreams are with us no more; but of these mysteries anon. I rejoice to see you looking life-like and rational. The film of the shadow has already passed from off your eyes. Be of heart and fear nothing. Your allotted days of stupor have expired; and, to-morrow, I will myself induct you into the full joys and wonders of your novel existence.

EIROS. True, I feel no stupor, none at all. The wild sickness and the terrible darkness have left me, and I hear no longer that mad, rushing, horrible sound, like the "voice of many waters." Yet my senses are bewildered, Charmion, with the keenness of their perception of *the new.*

CHARMION. A few days will remove all this;—but I fully understand you, and feel for you. It is now ten earthly years since I underwent what you undergo, yet the remembrance of it hangs by me still. You have now suffered all of pain, however, which you will suffer in Aidenn.

EIROS. In Aidenn?

CHARMION. In Aidenn.

EIROS. Oh, God!—pity me, Charmion!—I am overburdened with the majesty of all things—of the unknown now known—of the speculative Future merged in the august and certain Present.

CHARMION. Grapple not now with such thoughts. Tomorrow we will speak of this. Your mind wavers, and its agitation will find relief in the exercise of simple memories. Look not around, nor forward—but back. I am burning with anxiety to hear the details of that stupendous event which threw you among us. Tell me of it. Let us converse of familiar things, in the old familiar language of the world which has so fearfully perished.

EIROS. Most fearfully, fearfully!—this is indeed no dream.

CHARMION. Dreams are no more. Was I much mourned, my Eiros?

EIROS. Mourned, Charmion?—oh deeply. To that last hour of all, there hung a cloud of intense gloom and devout sorrow over your household.

CHARMION. And that last hour—speak of it. Remember that, beyond the naked fact of the catastrophe itself, I know nothing. When, coming out from among mankind, I passed into Night through the Grave—at that period, if I remember aright, the calamity which overwhelmed you was utterly unanticipated. But, indeed, I knew little of the speculative philosophy of the day.

EIROS. The individual calamity was, as you say, entirely unanticipated; but analogous misfortunes had been long a subject of discussion with astronomers. I need scarce tell you, my friend, that, even when you left us, men had agreed to understand those passages in the most holy writings which speak of the final destruction of all things by fire, as having reference to the orb of the earth alone. But in regard to the immediate agency of the ruin, speculation had been at fault from that epoch in astronomical knowledge in which the comets were divested of the terrors of flame. The very moderate density of these bodies had been well established. They had been observed to pass among the satellites of Jupiter, without bringing about any sensible alteration either in the masses or in the orbits of these secondary planets. We had long regarded the wanderers as vapory creations of inconceivable tenuity, and as altogether incapable of doing injury to our substantial globe, even in the event of contact. But contact was not in any degree dreaded; for the elements of all the comets were accurately known. That among *them* we should look for the agency of the threatened fiery destruction had been for many years considered an inadmissible idea. But wonders and wild fancies had been, of late days, strangely rife among mankind; and although it was only with a few of the ignorant that actual apprehension prevailed, upon the announcement by astronomers of a *new* comet, yet this announcement was generally received with I know not what of agitation and mistrust.

The elements of the strange orb were immediately calculated, and it was at once conceded by all observers, that its path, at perihelion, would bring it into very close proximity with the earth. There were two or three astronomers, of secondary note, who res-

olutely maintained that a contact was inevitable. I cannot very well express to you the effect of this intelligence upon the people. For a few short days they would not believe an assertion which their intellect, so long employed among worldly considerations, could not in any manner grasp. But the truth of a vitally important fact soon makes its way into the understanding of even the most stolid. Finally, all men saw that astronomical knowledge lied not, and they awaited the comet. Its approach was not, at first, seemingly rapid; nor was its appearance of very unusual character. It was of a dull red, and had little perceptible train. For seven or eight days we saw no material increase in its apparent diameter, and but a partial alteration in its color. Meanwhile the ordinary affairs of men were discarded, and all interests absorbed in a growing discussion, instituted by the philosophic, in respect to the cometary nature. Even the grossly ignorant aroused their sluggish capacities to such considerations. The learned *now* gave their intellect—their soul—to no such points as the allaying of fear, or to the sustenance of loved theory. They sought—they panted for right views. They groaned for perfected knowledge. *Truth* arose in the purity of her strength and exceeding majesty, and the wise bowed down and adored.

That material injury to our globe or to its inhabitants would result from the apprehended contact, was an opinion which hourly lost ground among the wise; and the wise were now freely permitted to rule the reason and the fancy of the crowd. It was demonstrated, that the density of the comet's *nucleus* was far less than that of our rarest gas; and the harmless passage of a similar visitor among the satellites of Jupiter was a point strongly insisted upon, and which served greatly to allay terror. Theologists, with an earnestness fear-enkindled, dwelt upon the biblical prophecies, and expounded them to the people with a directness and simplicity of which no previous instance had been known. That the final destruction of the earth must be brought about by the agency of fire, was urged with a spirit that enforced everywhere conviction; and that the comets were of no fiery nature (as all men now knew) was a truth which relieved all, in a great measure, from the apprehension of the great calamity foretold. It is noticeable that the popular prejudices and vulgar errors in regard to pestilences and wars—errors which were wont to prevail upon every appearance of a comet—were now altogether unknown. As if by some sudden convulsive exertion, reason had at once hurled superstition from her throne. The feeblest intellect had derived vigor from excessive interest.

What minor evils might arise from the contact were points of elaborate question. The learned spoke of slight geological disturbances, of probable alterations in climate, and consequently in vegetation; of possible magnetic and electric influences. Many held that no visible or perceptible effect would in any manner be produced. While such discussions were going on, their subject gradually approached, growing larger in apparent diameter, and of a more brilliant lustre. Mankind grew paler as it came. All human operations were suspended. There was an epoch in the course of the general sentiment

when the comet had attained, at length, a size surpassing that of any previously recorded visitation. The people now, dismissing any lingering hope that the astronomers were wrong, experienced all the certainty of evil. The chimerical aspect of their terror was gone. The hearts of the stoutest of our race beat violently within their bosoms. A very few days sufficed, however, to merge even such feelings in sentiments more unendurable. We would no longer apply to the strange orb any *accustomed* thoughts. Its *historical* attributes had disappeared. It oppressed us with a hideous *novelty* of emotion. We saw it not as an astronomical phenomenon in the heavens, but as an incubus upon our hearts, and a shadow upon our brains. It had taken, with inconceivable rapidity, the character of a gigantic mantle of rare flame, extending from horizon to horizon.

Yet a day, and men breathed with greater freedom. It was clear that we were already within the influence of the comet; yet we lived. We even felt an unusual elasticity of frame and vivacity of mind. The exceeding tenuity of the object of our dread was apparent; for all heavenly objects were plainly visible through it. Meantime, our vegetation had perceptibly altered; and we gained faith, from this predicted circumstance, in the foresight of the wise. A wild luxuriance of foliage, utterly unknown before, burst out upon every vegetable thing.

Yet another day—and the evil was not altogether upon us. It was now evident that its nucleus would first reach us. A wild change had come over all men; and the first sense of *pain* was the wild signal for general lamentation and horror. This first sense of pain lay in a rigorous constriction of the breast and lungs, and an insufferable dryness of the skin. It could not be denied that our atmosphere was radically affected; the conformation of this atmosphere and the possible modifications to which it might be subjected, were now the topics of discussion. The result of investigation sent an electric thrill of the intensest terror through the universal heart of man.

It had been long known that the air which encircled us was a compound of oxygen and nitrogen gases, in the proportion of twenty-one measures of oxygen, and seventy-nine of nitrogen, in every one hundred of the atmosphere. Oxygen, which was the principle of combustion, and the vehicle of heat, was absolutely necessary to the support of animal life, and was the most powerful and energetic agent in nature. Nitrogen, on the contrary, was incapable of supporting either animal life or flame. An unnatural excess of oxygen would result, it had been ascertained, in just such an elevation of the animal spirits as we had latterly experienced. It was the pursuit, the extension of the idea, which had engendered awe. What would be the result of *a total extraction of the nitrogen?* A combustion irresistible, all-devouring, omni-prevalent, immediate;—the entire fulfillment, in all their minute and terrible details, of the fiery and horror-inspiring denunciations of the prophecies of the Holy Book.

Why need I paint, Charmion, the now disenchained frenzy of mankind? That tenuity in the comet which had previously inspired us with hope, was now the source of the bitterness of despair.

In its inpalpable gaseous character we clearly perceived the consummation of Fate. Meantime a day again passed, bearing away with it the last shadow of Hope. We gasped in the rapid modification of the air. The red blood bounded tumultuously through its strict channels. A furious delirium possessed all men; and, with arms rigidly outstretched toward the threatening heavens, they trembled and shrieked aloud. But the nucleus of the destroyer was now upon us; even here in Aidenn, I shudder while I speak. Let me be brief—brief as the ruin that overwhelmed. For a moment there was a wild lurid light alone, visiting and penetrating all things. Then—let me bow down, Charmion, before the excessive majesty of the great God!—then, there came a shouting and pervading sound, as if from the mouth itself of HIM; while the whole incumbent mass of ether in which we existed, burst at once into a species of intense flame, for whose surpassing brilliancy and all-fervid heat even the angels in the high Heaven of pure knowledge have no name. Thus ended all.

Shadow—A Parable

(First published in *Southern Literary Messenger*, September, 1835.—Ed.)

YE who read are still among the living; but I who write shall have long since gone my way into the region of shadows. For indeed strange things shall happen, and secret things be known, and many centuries shall pass away, ere these memorials be seen of men. And, when seen, there will be some to disbelieve, and some to doubt, and yet a few who will find much to ponder upon in the characters here graven with a stylus of iron.

The year had been a year of terror, and of feelings more intense than terror for which there is no name upon the earth. For many prodigies and signs had taken place, and far and wide, over sea and land, the black wings of the Pestilence were spread abroad. To those, nevertheless, cunning in the stars, it was not unknown that the heavens wore an aspect of ill; and to me, the Greek Oinos, among others, it was evident that now had arrived the alteration of that seven hundred and ninety-fourth year when, at the entrance of Aries, the planet Jupiter is conjoined with the red ring of the terrible Saturnus. The peculiar spirit of the skies, if I mistake not greatly, made itself manifest, not only in the physical orb of the earth, but in the souls, imaginations, and meditations of mankind.

Over some flasks of the red Chian wine, within the walls of a noble hall, in a dim city called Ptolemais, we sat, at night, a company of seven. And to our chamber there was no entrance save by a lofty door of brass: and the door was fashioned by the artisan Corinnos, and, being of rare workmanship, was fastened from within. Black draperies, likewise, in the gloomy room, shut out from our view the moon, the lurid

stars, and the peopleless streets—but the boding and the memory of Evil they would not be so excluded. There were things around us and about of which I can render no distinct account—things material and spiritual—heaviness in the atmosphere—a sense of suffocation—anxiety—and, above all, that terrible state of existence which the nervous experience when the senses are keenly living and awake, and meanwhile the powers of thought lie dormant. A dead weight hung upon us. It hung upon our limbs—upon the household furniture—upon the goblets from which we drank; and all things were depressed, and borne down thereby—all things save only the flames of the seven iron lamps which illuminated our revel. Uprearing themselves in tall slender lines of light, they thus remained burning all pallid and motionless; and in the mirror which their lustre formed upon the round table of ebony at which we sat, each of us there assembled beheld the pallor of his own countenance, and the unquiet glare in the downcast eyes of his companions. Yet we laughed and were merry in our proper way—which was hysterical; and sang the songs of Anacreon—which are madness; and drank deeply—although the purple wine reminded us of blood. For there was yet another tenant of our chamber in the person of young Zoilus. Dead, and at full length he lay, enshrouded; the genius and the demon of the scene. Alas! he bore no portion in our mirth, save that his countenance, distorted with the plague, and his eyes, in which Death had but half extinguished the fire of the pestilence, seemed to take such interest in our merriment as the dead may haply take in the merriment of those who are to die. But although I, Oinos, felt that the eyes of the departed were upon me, still I forced myself not to perceive the bitterness of their expression, and gazing down steadily into the depths of the ebony mirror, sang with a loud and sonorous voice the songs of the son of Teios. But gradually my songs they ceased, and their echoes, rolling afar off among the sable draperies of the chamber, became weak, and undistinguishable, and so faded away. And lo! from among those sable draperies where the sounds of the song departed, there came forth a dark and undefined shadow—a shadow such as the moon, when low in heaven, might fashion from the figure of a man: but it was the shadow neither of man nor of God, nor of any familiar thing. And quivering awhile among the draperies of the room, it at length rested in full view upon the surface of the door of brass. But the shadow was vague, and formless, and indefinite, and was the shadow neither of man nor God—neither God of Greece, nor God of Chaldæa, nor any Egyptian God. And the shadow rested upon the brazen doorway, and under the arch of the entablature of the door, and moved not, nor spoke any word, but there became stationary and remained. And the door whereupon the shadow rested was, if I remember aright, over against the feet of the young Zoilus enshrouded. But we, the seven there assembled, having seen the shadow as it came out from among the draperies, dared not steadily behold it, but cast down our eyes, and gazed continually into the depths of the mirror of ebony. And at length I, Oinos, speaking some low words, demanded of the shadow its dwelling and

its appellation. And the shadow answered, "I am SHADOW, and my dwelling is near to the Catacombs of Ptolemais, and hard by those dim plains of Helusion which border upon the foul Charonian canal." And then did we, the seven, start from our seats in horror, and stand trembling, and shuddering, and aghast, for the tones in the voice of the shadow were not the tones of any one being, but of a multitude of beings, and, varying in their cadences from syllable to syllable fell duskly upon our ears in the well-remembered and familiar accents of many thousand departed friends.

Silence—A Fable

(First published in the *Baltimore Book,* 1839. This tale is also called Siope, the Greek word for silence.—Ed.)

"LISTEN to me," said the Demon, as he placed his hand upon my head. "The region of which I speak is a dreary region in Libya, by the borders of the river Zaire, and there is no quiet there, nor silence.

"The waters of the river have a saffron and sickly hue; and they flow not onward to the sea, but palpitate forever and forever beneath the red eye of the sun with a tumultuous and convulsive motion. For many miles on either side of the river's oozy bed is a pale desert of gigantic water-lilies. They sigh one unto the other in that solitude, and stretch toward the heavens their long and ghastly necks, and nod to and fro their everlasting heads. And there is an indistinct murmur which cometh out from among them like the rushing of subterrene water. And they sigh one unto the other.

"But there is a boundary to their realm—the boundary of the dark, horrible, lofty forest. There, like the waves about the Hebrides, the low underwood is agitated continually. But there is no wind throughout the heaven. And the tall primeval trees rock eternally hither and thither with a crashing and mighty sound. And from their high summits, one by one, drop everlasting dews. And at the roots strange poisonous flowers lie writhing in perturbed slumber. And overhead, with a rustling and loud noise, the gray clouds rush westwardly forever, until they roll, a cataract, over the fiery wall of the horizon. But there is no wind throughout the heaven. And by the shores of the river Zaire there is neither quiet nor silence.

"It was night, and the rain fell; and, falling, it was rain, but, having fallen, it was blood. And I stood in the morass among the tall lilies, and the rain fell upon my head—and the lilies sighed one unto the other in the solemnity of their desolation.

"And, all at once, the moon arose through the thin ghastly mist, and was crimson in color. And mine eyes fell upon a huge gray rock which stood by the shore of the river, and was lighted by the light of the moon. And the rock was gray, and ghastly, and tall,—

and the rock was gray. Upon its front were characters engraven in the stone; and I walked through the morass of water-lilies, until I came close unto the shore, that I might read the characters upon the stone. But I could not decipher them. And I was going back into the morass, when the moon shone with a fuller red, and I turned and looked again upon the rock, and upon the characters, and the characters were DESOLATION.

"And I looked upward, and there stood a man upon the summit of the rock; and I hid myself among the water-lilies that I might discover the actions of the man. And the man was tall and stately in form, and was wrapped up from his shoulders to his feet in the toga of old Rome. And the outlines of his figure were indistinct—but his features were the features of a deity; for the mantle of the night, and of the mist, and of the moon, and of the dew, had left uncovered the features of his face. And his brow was lofty with thought, and his eye wild with care; and, in the few furrows upon his cheek I read the fables of sorrow, and weariness, and disgust with mankind, and a longing after solitude.

"And the man sat upon the rock, and leaned his head upon his hand, and looked out upon the desolation. He looked down into the low unquiet shrubbery, and up into the tall primeval trees, and up higher at the rustling heaven, and into the crimson moon. And I lay close within shelter of the lilies, and observed the actions of the man. And the man trembled in the solitude;—but the night waned, and he sat upon the rock.

"And the man turned his attention from the heaven, and looked out upon the dreary river Zaire, and upon the yellow ghastly waters, and upon the pale legions of the water-lilies. And the man listened to the sighs of the water-lilies, and to the murmur that came up from among them. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude;—but the night waned and he sat upon the rock.

"Then I went down into the recesses of the morass and waded afar in among the wilderness of lilies, and called upon the hippopotami which dwelt among the fens in the recesses of the morass. And the hippopotami heard my call, and came, with the behemoth, unto the foot of the rock, and roared loudly and fearfully beneath the moon. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude;—but the night waned and he sat upon the rock.

"Then I cursed the elements with the curse of tumult; and a frightful tempest gathered in the heaven, where, before, there had been no wind. And the heaven became livid with the violence of the tempest—and the rain beat upon the head of the man—and the floods of the river came down—and the river was tormented into foam—and the water-lilies shrieked within their beds—and the forest crumbled before the wind—and the thunder rolled—and the lightning fell—and the rock rocked to its foundation. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude;—but the night waned and he sat upon the rock.

"Then I grew angry and cursed, with

the curse of *silence,* the river, and the lilies, and the wind, and the forest, and the heaven, and the thunder, and the sighs of the water-lilies. And they became accursed, and *were* still. And the moon ceased to totter up its pathway to heaven—and the thunder died away—and the lightning did not flash—and the clouds hung motionless—and the waters sunk to their level and remained—and the trees ceased to rock—and the water-lilies sighed no more—and the murmur was heard no longer from among them, nor any shadow of sound throughout the vast illimitable desert. And I looked upon the characters of the rock, and they were changed; and the characters were SILENCE.

"And mine eyes fell upon the countenance of the man and his countenance was wan with terror. And, hurriedly, he raised his head from his hand, and stood forth upon the rock and listened. But there was no voice throughout the vast illimitable desert, and the characters upon the rock were silence. And the man shuddered, and turned his face away, and fled afar off, in haste, so that I beheld him no more."

* * * * * * *

Now there are fine tales in the volumes of the Magi—in the iron-bound, melancholy volumes of the Magi. Therein, I say, are glorious histories of the Heaven, and of the Earth, and of the mighty sea—and of the Genii that overruled the sea, and the earth, and the lofty heaven. There were much lore too in the sayings which were said by the Sibyls; and holy, holy things were heard of old by the dim leaves that trembled around Dodona—but, as Allah liveth, that fable which the Demon told me as he sat by my side in the shadow of the tomb, I hold to be the most wonderful of all! And as the Demon made an end of his story, he fell back within the cavity of the tomb and laughed. And I could not laugh with the Demon, and he cursed me because I could not laugh. And the lynx which dwelleth forever in the tomb, came out therefrom, and lay down at the feet of the Demon, and looked at him steadily in the face.

The Fall of the House of Usher

(First published in *Burton's Gentleman's Magazine,* September, 1839.—Ed.)

Son cœur est un luth suspendu;
Sitot qu'on le touche il resonne.
De Beranger.

DURING the whole of a dull, dark, and resoundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone. on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of evening drew on, within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasur-

able, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul, which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium—the bitter lapse into every-day life—the hideous dropping of the veil.

There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there *are* combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down—but with a shudder even more thrilling than before—upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country—a letter from him—which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness—of a mental disorder which oppressed him—and of an earnest desire to see me, as his best and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said—it was the apparent *heart* that went with his request—which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily

recognizable beauties, of musical science. I had learned, too, the very remarkable fact, that the stem of the Usher race, all time-honored as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variations, so lain. It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other—it was this deficiency, perhaps of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the "House of Usher"—an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion.

I have said that the sole effect of my somewhat childish experiment—that of looking down within the tarn—had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition—for why should I not so term it?—served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy—a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity—an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn—a pestilent and mystic vapor, dull, sluggish, faintly discernible and leaden-hued.

Shaking off from my spirit what *must* have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled webwork from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old woodwork which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zig-zag direction,

until it became lost in the sullen waters of the tarn.

Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, then conducted me, in silence, through many dark and intricate passages in my progress to the *studio* of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me—while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy —while I hesitated not to acknowledge how familiar was all this—I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases, I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on. The valet now threw open a door, and ushered me into the presence of his master.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it, I at first thought, of an overdone cordiality—of the constrained effort of the *ennuye* man of the world. A glance, however, at his countenance convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity;—these features, with an inordinate expansion above the regions of the temple, made up altogether a

countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.

In the manner of my friend I was at once struck with an incoherence—an inconsistency; and I soon found this to arise from a series of feeble and futile struggles to overcome an habitual trepidancy—an excessive nervous agitation. For something of this nature I had indeed been prepared, no less by his letter than by reminiscences of certain boyish traits, and by conclusions deduced from his peculiar physical conformation and temperament. His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic concision—that abrupt, weighty, un-hurried, and hollow-sounding enunciation—that leaden, self-balanced, and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.

It was thus that he spoke of the object of my visit, of his earnest desire to see me, and of the solace he expected me to afford him. He entered, at some length, into what he conceived to be the nature of his malady. It was, he said, a constitutional and a family evil and one for which he despaired to find a remedy—a mere nervous affection, he immediately added, which would undoubtedly soon pass off. It displayed itself in a host of unnatural sensation. Some of these, as he detailed them, interested and bewildered me; although, perhaps, the terms and the general manner of their narration had their weight. He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror.

To an anomalous species of terror I found him a bounden slave. "I shall perish," said he, "I *must* perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect—in terror. In this unnerved, in this pitiable, condition I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR."

I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard

to the dwelling which he tenanted, and whence, for many years, he had never ventured forth—in regard to an influence whose supposititious force was conveyed in terms too shadowy here to be re-stated—an influence which some peculiarities in the mere form and substance of his family mansion had, by dint of long sufferance, he said, obtained over his spirit—an effect which the *physique* of the gray walls and turrets, and of the dim tarn into which they all looked down, had at length, brought about upon the *morale* of his existence.

He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more capable origin—to the severe and long-continued illness—indeed to the evidently approaching dissolution—of a tenderly beloved sister, his sole companion for long years, his last and only relative on earth. "Her decease," he said, with a bitterness which I can never forget, "would leave him (him, the hopeless and the frail) the last of the ancient race of the Ushers." While he spoke, the lady Madeline (for so was she called) passed through a remote portion of the apartment, and, without having noticed my presence, disappeared. I regarded her with an utter astonishment not unmingled with dread; and yet I found it impossible to account for such feelings. A sensation of stupor oppressed me as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instictively and eagerly the countenance of the brother; but he had buried his face in his hands, and I could only perceive that a far more than ordinary wanness had overspread the emaciated fingers through which trickled many passionate tears.

The disease of the lady Madeline had long baffled the skill of her physicians. A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptical character were the unusual diagnosis. Hitherto she had steadily borne up against the pressure of her malady, and had not betaken herself finally to bed; but on the closing in of the evening of my arrival at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain—that the lady, at least while living, would be seen by me no more.

For several days ensuing, her name was unmentioned by either Usher or myself; and during this period I was busied in earnest endeavors to alleviate the melancholy of my friend. We painted and read together, or I listened, as if in a dream, to the wild improvisations of his speaking guitar. And thus, as a closer and still closer intimacy admitted me more unreservedly into the recesses of his spirit, the more bitterly did I perceive the futility of all attempt at cheering a mind from which darkness, as if an inherent positive quality, poured forth upon all objects of the moral and physical universe in one unceasing radiation of gloom.

I shall ever bear about me a memory of the many solemn hours I thus spent alone with the master of the House of Usher. Yet I should fail in any at-

tempt to convey an idea of the exact character of the studies, or of the occupations, in which he involved me, or led me the way. An excited and highly distempered ideality threw a sulphureous lustre over all. His long improvised dirges will ring forever in my ears. Among other things, I hold painfully in mind a certain singular perversion and amplification of the wild air of the last waltz of Von Weber. From the paintings over which his elaborate fancy brooded, and which grew, touch by touch, into vaguenesses at which I shuddered the more thrillingly, because I shuddered knowing not why—from these paintings (vivid as their images now are before me) I would in vain endeavor to educe more than a small portion which should lie within the compass of merely written words. By the utter simplicity, by the nakedness of his designs, he arrested and overawed attention. If ever mortal painted an idea, that mortal was Roderick Usher. For me at least, in the circumstances then surrounding me, there arose out of the pure abstractions which the hypochondriac contrived to throw upon his canvas, an intensity of intolerable awe, no shadow of which felt I ever yet in the contemplation of the certainly glowing yet too concrete reveries of Fuseli.

One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch or other artificial source of light was discernible; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendor.

I have just spoken of that morbid condition of the auditory nerve which rendered all music intolerable to the sufferer, with the exception of certain effects of stringed instruments. It was, perhaps, the narrow limits to which he thus confined himself upon the guitar which gave birth, in great measure, to the fantastic character of his performances. But the fervid *facility* of his *impromptus* could not be so accounted for. They must have been, and were, in the notes, as well as in the words of his wild fantasias (for he not unfrequently accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which I have previously alluded as observable only in particular moments of the highest artificial excitement. The words of one of these rhapsodies I have easily remembered. I was, perhaps, the more forcibly impressed with it as he gave it, because, in the under or mystic current of its meaning, I fancied that I perceived, and for the first time, a full consciousness on the part of Usher of the tottering of his lofty reason upon her throne. The verses, which were entitled "The Haunted Palace,"* ran very nearly, if not accurately, thus:—

*This poem appeared in *Brook's Magazine* published in Baltimore.—Ed.

I.

In the greenest of our valleys,
By good angels tenanted,
Once a fair and stately palace—
Radiant palace—reared its head.
In the monarch Thought's dominion—
It stood there!
Never seraph spread a pinion
Over fabric half so fair.

II.

Banners yellow, glorious, golden,
On its roof did float and flow
(This—all this—was in the olden
Time long ago);
And every gentle air that dallied,
In that sweet day,
Along the ramparts plumed and pallid,
A winged odor went away.

III.

Wanderers in that happy valley
Through two luminous windows saw
Spirits moving musically
To a lute's well-tuned law;
Round about a throne, where sitting
(Porphyrogene!)
In state his glory well befitting,
The ruler of the realm was seen.

IV.

And all with pearl and ruby glowing
Was the fair palace door,
Through which came flowing, flowing,
flowing
And sparkling evermore,
A troop of Echoes whose sweet duty
Was but to sing,
In voices of surpassing beauty,
The wit and wisdom of their king.

V.

But evil things, in robes of sorrow,
Assailed the monarch's high estate;
(Ah, let us mourn, for never morrow
Shall dawn upon him, desolate!)
And, round about his home, the glory
That blushed and bloomed
Is but a dim-remembered story
Of the old time entombed.

VI.

And travellers now within that valley,
Through the red-litten windows see
Vast forms that move fantastically
To a discordant melody;
While, like a rapid ghastly river,
Through the pale door,
A hideous throng rush out forever,
And laugh—but smile no more.

I well remember that suggestions arising from this ballad led us into a train of thought wherein there became manifest an opinion of Usher's which I mention not so much on account of its novelty (for other men have thought thus), as on account of the pertinacity with which he maintained it. This opinion, in its general form, was that of the sentience of all vegetable things. But, in his disordered fancy the idea had assumed a more daring character, and trespassed, under certain conditions, upon the kingdom of inorganization. I lack words to express the full extent, or the earnest *abandon* of his persuasion. The belief, however, was connected (as I have previously hinted) with the gray stones of the home of his forefathers. The conditions of the sentence had been here, he

imagined, fufilled in the method of collocation of these stones—in the order of their arrangement, as well as in that of the many *fungi* which overspread them, and of the decayed trees which stood around—above all, in the long undisturbed endurance of this arrangement, and in its reduplication in the still waters of the tarn. Its evidence—the evidence of the sentience—was to be seen, he said (and I here started as he spoke), in the gradual yet uncertain condensation of an atmosphere of their own about the waters and the walls. The result was discoverable, he added, in that silent yet importunate and terrible influence which for centuries had moulded the destinies of his family, and which made *him* what I now saw him—what he was. Such opinions need no comment, and I will make none.

Our books—the books which, for years, had formed no small portion of the mental existence of the invalid—were, as might be supposed, in strict keeping with this character of phantasm. We pored together over such works as the "Belphegor" of Machiavelli; the "Heaven and Hell" of Swedenborg; the "Subterranean Voyage of Nicholas Klimm" by Holberg; the "Chiromancy" of Robert Flud, of Jean D' Indagine and of De la Chambre; the "Journey into the Blue Distance" of Tieck; and the "City of the Sun" of Campanella. One favorite volume was a small octavo edition of the "Directorium Inquisitorium," by the Dominican Eymeric de Gironne; and there were passages in Pomponius Mela, about the old African Satyrs and Œgipans, over which Usher would sit dreaming for hours. His chief delight, however, was found in the perusal of an exceedingly rare and curious book in quarto Gothic—the manual of a forgotten church—the **Vigiliæ Mortuorum secundum Chorum Ecclesiæ Maguntinæ.*

I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight (previously to its final interment), in one of the numerous vaults within the main walls of the building. The worldly reason, however, assigned for this singular proceeding, was one which I did not feel at liberty to dispute. The brother had been led to his resolution (so he told me) by consideration of the unusual character of the malady of the deceased, of certain obstrusive and eager inquiries on the part of her medical men, and of the remote and exposed situation of the burial-ground of the family. I will not deny that when I called to mind the sinister countenance of the person whom I met upon the staircase, on the day of my arrival at the house, I had no desire to oppose what I regarded as at best but a harmless, and by no means an unnatural precaution.

At the request of Usher, I personally aided in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation)

*"Watches for the Dead."—Ed.

was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a don-jon-keep, and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp, grating sound, as it moved upon its hinges.

Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead—for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toil, into the scarcely less gloomy apartments of the upper portion of the house.

And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue—but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of extreme terror, habitually characterized his utterance. There were times, indeed, when I thought his unceasingly agitated mind was laboring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified—that it infected me. I felt creeping upon me, by slow yet uncertain degrees, the wild influences of his own fantastic yet impressive superstitions.

It was, especially, upon retiring to bed late in the night of the seventh or eighth day after the placing of the lady Madeline within the don-jon, that I experienced the full power of such feelings. Sleep came not near my couch—while the hours waned and waned away. I struggled to reason off the nervousness which had dominion over me. I

endeavored to believe that much, if not all of what I felt, was due to the bewildering influence of the gloomy furniture of the room—of the dark and tattered draperies, which, tortured into motion by the breath of a rising tempest, swayed fitfully to and fro upon the walls, and rustled uneasily about the decorations of the bed. But my efforts were fruitless. An irrepressible tremor gradually pervaded my frame; and, at length, there sat upon my very heart an incubus of utterly causeless alarm. Shaking this off with a gasp and a struggle, I uplifted myself upon the pillows, and, peering earnestly within the intense darkness of the chamber, hearkened—I know not why, except that an instinctive spirit prompted me—to certain low and indefinite sounds which came, through the pauses of the storm, at long intervals, I knew not whence. Overpowered by an intense sentiment of horror, unaccountable yet unendurable, I threw on my clothes with haste (for I felt that I should sleep no more during the night), and endeavored to arouse myself from the pitiable condition into which I had fallen by pacing rapidly to and fro through the apartment.

I had taken but few turns in this manner, when a light step on an adjoining staircase arrested my attention. I presently recognized it as that of Usher. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp. His countenance was, as usual, cadaverously wan—but, moreover, there was a species of mad hilarity in his eyes—an evidently restrained *hysteria* in his whole demeanor. His air appalled me—but any thing was preferable to the solitude which I had so long endured, and I even welcomed his presence as a relief.

"And you have not seen it?" he said abruptly, after having stared about him for some moments in silence—"you have not then seen it?—but, stay! you shall." Thus speaking, and having carefully shaded his lamp, he hurried to one of the casements, and threw it freely open to the storm.

The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind had apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the life-like velocity with which they flew careering from all points against each other, without passing away into the distance. I say that even their exceeding density did not prevent our perceiving this—yet we had no glimpse of the moon or stars, nor was there any flashing forth of the lightning. But the under surfaces of the huge masses of agitated vapor, as well as all terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation which hung about and enshrouded the mansion.

"You must not—you shall not behold this!" said I, shuddering, to Usher, as I led him, with a gentle violence, from the window to a seat. "These appearances, which bewilder you, are merely electrical phenomena not un-

common—or it may be that they have their ghastly origin in the rank miasma of the tarn. Let us close this casement;—the air is chilling and dangerous to your frame. Here is one of your favorite romances. I will read, and you shall listen:—and so we will pass away this terrible night together."

The antique volume which I had taken up was the "Mad Trist" of Sir Launcelot Canning; but I had called it a favorite of Usher's more in sad jest than in earnest; for, in truth, there is little in its uncouth and unimaginative prolixity which could have had interest for the lofty and spiritual ideality of my friend. It was, however, the only book immediately at hand; and I indulged a vague hope that the excitement which now agitated the hypochondriac, might find relief (for the history of mental disorder is full of similar anomalies) even in the extremeness of the folly which I should read. Could I have judged, indeed, by the wild overstrained air of vivacity with which he hearkened, or apparently hearkened, to the words of the tale, I might well have congratulated myself upon the success of my design.

I had arrived at that well-known portion of the story where Ethelred, the hero of the Trist, having sought in vain for peaceable admission into the dwelling of the hermit, proceeds to make good an entrance by force. Here, it will be remembered, the words of the narrative run thus:

"And Ethelred, who was by nature of a doughty heart, and who was now mighty withal, on account of the powerfulness of the wine which he had drunken, waited no longer to hold parley with the hermit, who, in sooth, was of an obstinate and maliceful turn, but feeling the rain upon his shoulders, and fearing the rising of the tempest, uplifted his mace outright, and, with blows, made quickly room in the plankings of the door for his gauntleted hand; and now pulling therewith sturdily, he so cracked, and ripped, and tore all asunder, that the noise of the dry and hollow-sounding wood alarumed and reverberated throughout the forest."

At the termination of this sentence I started and, for a moment, paused; for it appeared to me (although I at once concluded that my excited fancy had deceived me)—it appeared to me that, from some very remote portion of the mansion, there came, indistinctly to my ears, what might have been, in its exact similarity of character, the echo (but a stifled and dull one certainly) of the very cracking and ripping sound which Sir Launcelot had so particularly described. It was, beyond doubt, the coincidence alone which had arrested my attention; for, amid the rattling of the sashes of the casements, and the ordinary commingled noises of the still increasing storm, the sound, in itself, had nothing, surely, which should have interested or disturbed me. I continued the story:

"But the good champion Ethelred, now entering within the door, was sore enraged and amazed to perceive no signal of the maliceful hermit; but, in the stead thereof, a dragon of a scaly and prodigious demeanor, and of a fiery tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten—

Who entereth herein, a conqueror hath bin;
Who slayeth the dragon, the shield he shall win.

And Ethelred uplifted his mace, and struck upon the head of the dragon, which fell before him, and gave up his pesty breath, with a shriek so horrid and harsh, and withal so piercing, that Ethelred had fain to close his ears with his hands against the dreadful noise of it, the like whereof was never before heard."

Here again I paused abruptly, and now with a feeling of wild amazement —for there could be no doubt whatever that, in this instance, I did actually hear (although from what direction it proceeded I found it impossible to say) a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound—the exact counterpart of what my fancy had already conjured up for the dragon's unnatural shriek as described by the romancer.

Oppressed, as I certainly was, upon the extraordinary coincidence, by a thousand conflicting sensations, in which wonder and extreme terror was predominant, I still retained sufficient presence of mind to avoid exciting, by an observation, the sensitive nervousness of my companion. I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanor. From a position fronting my own, he had gradually brought round his chair, so as to sit with his face to the door of the chamber; and thus I could but partially perceive his features, although I saw that his lips trembled as if he were murmuring inaudibly. His head had dropped upon his breast—yet I knew that he was not asleep, from the wide and rigid opening of the eye as I caught a glance of it in profile. The motion of his body, too, was at variance with this idea—for he rocked from side to side with a gentle yet constant and uniform sway. Having rapidly taken notice of all this, I resumed the narrative of Sir Launcelot, which thus proceeded:

"And now, the champion, having escaped from the terrible fury of the dragon, bethinking himself of the brazen shield, and of the breaking up of the enchantment which was upon it, removed the carcass from out of the way before him, and approached valorously over the silver pavement of the castle to where the shield was upon the wall; which in sooth tarried not for his full coming, but fell down at his feet upon the silver floor, with a mighty great and terrible ringing sound."

No sooner had these syllables passed my lips, than—as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver—I became aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled, reverberation. Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed. I rushed to the chair in which he sat. His eyes were bent fixedly before him, and throughout his whole countenance there reigned a stony rigidity. But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person; a sickly smile quivered about his lips; and I saw that he spoke in a low, hurried,

and gibbering murmur, as if unconscious of my presence. Bending closely over him I at length drank in the hideous import of his words.

"Not hear it?—yes, I hear it, and *have* heard it. Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am!—I dared not—I *dared* not speak! *We have put her living in the tomb!* Said I not that my senses were acute? I *now* tell you that I heard her first feeble movement in the hollow coffin. I heard them—many, many days ago—yet I dared not—*I dared not speak!* And now—to-night—Ethelred—ha! ha!—the breaking of the hermit's door, and the death-cry of the dragon, and the clangor of the shield—say, rather, the rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault! Oh! whither shall I fly? Will she not be here anon? Is she not hurrying to upbraid me for my haste? Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating of her heart? Madman!"—here he sprang furiously to his feet, and shrieked out his syllables, as if in the effort he were giving up his soul—"*Madman! I tell you that she now stands without the door!*"

As if in the superhuman energy of his utterance there had been found the potency of a spell, the huge antique panels to which the speaker pointed threw slowly back, upon the instant, their ponderous and ebony jaws. It was the work of the rushing gust—but then without those doors there *did* stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold—then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

From that chamber, and from that mansion, I fled aghast. The storm was still abroad in all its wrath as I found myself crossing the old causeway. Suddenly there shot along the path a wild light, and I turned to see whence a gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon which now shone vividly through that once barely-discernible fissure of which I have before spoken as extending from the roof of the building, in a zigzag direction, to the base. While I gazed, this fissure rapidly widened—there came a fierce breath of the whirlwind—the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder—there was a long tumultuous shouting sound like the voice of a thousand waters—and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the "HOUSE OF USHER"